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THE ADELPHOE

OF

TERENCE

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WITH INTRODUCTION, NOTES, AND
CRITICAL APPENDIX

BY

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London
MACMILLAN AND CO.
AND NEW YORK
1893

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PREFACE

The text of the present edition of the *Adelphoe* is substantially that of Dziatzko's edition of the text of the six plays, published at Leipzig in 1884, in the Tauchnitz series. The only departure from that edition, aside from a few matters of punctuation, is in verse 56, where, for the sake of the sense, I have substituted *audacter* for *aut audebit*, from Dziatzko's edition of the single play, published in 1881. Dziatzko's text is confessedly the best, and the illustrative quotations from the other plays have in all cases been made from it in the notes. A collation (not published) of the Codex Parisinus, made by Prof. E. M. Pease, came to my hands after the text had gone to press. Had I seen it sooner I should have been tempted to use it, in connection with other apparatus, for a fresh revision of the text of the *Adelphoe*. But the advantage of using a text uniform, as it were, with that of the other plays, and at the same time of such high authority as that of Dziatzko will, I am

sure, outweigh the possible gain to be derived from an independent recension, especially in the case of a book intended chiefly for college use. On the other hand, I have endeavoured to give an account of all important readings in an appendix, which is in part based on Dziatzko's *Kritisch-exegetischer Anhang* to the *Adelphoe* (1881), and will be found to be, in great measure, a defence of the adopted text. But I have not always been able to agree with the German editor's conclusions, and, in venturing to differ from him, have expressed my opinion accordingly.

In making the commentary I have consulted various editions of Terence; but of commentaries on the *Adelphoe* those of A. Spengel (Berlin, 1879) and of Carl Dziatzko (Leipzig, 1881) have been of greatest service, and I hope that this acknowledgment sufficiently expresses my deep sense of obligation to these two scholars. The edition of the *Adelphoe* by A. Sloman (Oxford, 1886) has also been of very great use, as well as Spengel's *Andria* (1888) and Dziatzko's *Phormio* (1885); and I have had at hand the *Captivi*, *Trinummus*, and *Miles Gloriosus* of Plautus, by the late Dr. Julius Brix. To these should be added the *Andria and Adelphoe* by E. P. Crowell, the *Menaechmi* of Plautus by H. N. Fowler, the various editions of single plays of Plautus and Terence in Mac-

millan's Classical Series, the usual grammars and books of reference, and the authors cited below.

For the Introduction I am indebted to the works already named, but especially to the following: Teuffel's *History of Roman Literature* (rev. by Schwabe, tr. by Warr); *Das Leben der Griechen und Römer*, 4th ed. (1876), by Guhl and Koner; *The Attic Theatre* (1889), by A. E. Haigh; Sellar's *Roman Poets of the Republic*, 3rd ed.; Introduction to the *Andria* and *Heauton timorumenos*, by A. F. West; Introduction to the *Pseudolus* of Plautus, by E. P. Morris; the respective Introductions to their editions of Terence by Parry, Wagner, and Umpfenbach; *A Companion to School Classics*, 3rd ed., by James Gow; "Das Bühnenwesen der Griechen und Römer," by G. Oehmichen in I. v. Müller's *Handbuch*, v.; and Mommsen's *History of Rome*. Obligations to works not included in these lists have been duly credited where they belong.

Quotations from Plautus are by the lines of the Ritschl edition edited by Loewe, Goetz, and Schoell; but as the *Mostellaria* and *Cistellaria* are still wanting in that edition, references have been made to Ussing for these two plays. Citations from Cicero and Ovid follow the Tauchnitz texts; those from other ancient writers, generally the Teubner.

I have referred the pupil from time to time

to the Latin Grammars of Allen and Greenough (A.), Harkness (H.) and Gildersleeve (G.), and in most cases have added parallel references to Roby and Madvig.

The Introduction is intended to supply a brief outline of the history of Roman comedy, and such other information as may be generally useful. No attempt has been made at exhaustive treatment of any of the topics touched upon; but if the points presented are sufficient to awaken the interest of the student, the end looked for will have been attained.

My thanks are owing to Prof. Whitehorne, of the Greek department of Union College, for many kind suggestions; to Prof. Mortimer Lamson Earle of Barnard College, New York, who has read the whole book in proof and given it the benefit of his sound scholarship and careful criticism; and to Mr. A. E. Hamilton, the proof-reader of Messrs. R. & R. Clark of Edinburgh, for the compilation of the index, and for his painstaking efforts to secure typographical accuracy in passing the book through the press.

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June 1893.

INTRODUCTION

Latin Comedy

Greek comedy (κωμῳδία from κωμῳδός, and this from κῶμος and ᾄδειν) had its origin in the songs and dances of harvest and vintage festivals. It was native to the soil of Greece, and gradually reached its full development through contact with the higher civilisation and more cultivated taste of the cities, notably Athens. Latin comedy also derived its origin from country festivals, but attained its full development through a union of the rude Italian element with the perfected and refined comedy of the Greeks. So important a feature, indeed, was the latter that it is scarcely correct to speak of Roman comedy as Italian. It was rather an adaptation of the New Comedy of Athens to Roman requirements and tastes. The drama, so far as its purely Italian element was concerned, was confined to such coarse and crude representations as the *uersus Fescennini*, the *satura*, the *mimus*, and the *fabula Atellana*. These contained the germs of a drama, but never attained more than a limited literary development.

The *uersus Fescennini* were named from *Fescennium*,[1] a village in Etruria. They were responsive in form, were generally extemporaneous, and abounded in jokes, gross personalities, and abuse. They reached indeed such an extreme of license that finally they were restrained by law.[2] Livy (7. 2) says there was a pestilence in Rome in the consulship of C. Sulpicius Paeticus and C. Licinius Stolo, that is, in the year 364 B.C., and that *ludi scaenici* were added to the *circi spectaculum* and other means adopted to pacify the gods and stay the plague. Accordingly a stage was erected in the Circus, on which Etrurian actors called *ludiones* performed in pantomime to the sound of the flute, but, as Livy says, *sine carmine ullo*. The Etruscan mimic dance was afterwards imitated by the Roman youth, and combined with the *uersus Fescennini*. The latter were somewhat altered

[1] For another derivation see Prof. A. S. Wilkins on Hor. Ep. 2. 1. 145.

[2] See Hor. Ep. 2. 1. 145-155:

Fescennina per hunc inuecta licentia morem
Versibus alternis opprobria rustica fudit,
Libertasque recurrentes accepta per annos
Lusit amabiliter, donec iam saeuus apertam
In rabiem coepit uerti iocus et per honestas
Ire domos impune minax. Dolucre cruento
Dente laccessiti, fuit intactis quoque cura
Condicione super communi, quin ctiam lex
Poenaque lata, malo quae nollet carmine quemquam
Describi; uertere modum, formidine fustis
Ad bene dicendum delectandumque redacti.

Cf. also Cic. de Rep. 4. 10. 12 *nostrae duodecim tabulae, cum perpaucas res capite sanxissent, in his hanc quoque sanciendam putauerunt, si quis occentauisset siue carmen condidisset, quod infamiam faceret flagitiumue alteri.*

and improved, and out of the combination grew the *saturae*, which, according to Livy, were *inpletae modis, descripto iam ad tibicinem cantu*, that is, regularly set to music.

The *saturae* were in fact merry medleys, performed by the country lads of Latium on a stage erected for the purpose. They were without any connected plot, but represented scenes from daily life, and, like the Fescennine verses, were composed in the Saturnian metre.[1] The introduction of a regular play by Livius Andronicus [2] caused them to be neglected and finally driven from the stage; but they continued for some time to serve as farces, or after-plays, *exodia*, to the regular dramatic performances, a function subsequently usurped by the *fabulae Atellanae*, and the *mimi*. The name *satura* has been connected in its derivation with *lanx satura*, a dish of mixed fruits offered to the gods, and alludes to the miscellaneous character of the performance.[3]

[1] On this metre see Wordsworth, *Fragments and Specimens of Early Latin*, p. 396; L. Müller, *Der saturnische Vers und seine Denkmäler*, Leipzig, 1885. Its original form was made up by combining an iambic and trochaic series:

⏓ –́ ⏓ –́ ⏓ –́ ⏓ | –́ ⏓ –́ ⏓ –́ ⏓

Hoc ést factúm monuméntum Maárco Cáicílio.
Hospés, gratum ést quom apúd meas réstitístei seédes;
Bene rém gerás et uáleas, dórmiás sine qúra.

(C. I. L. 1006; Wordsworth, p. 233; or Allen, *Remnants of Early Latin*, 137.) Cf. "The queén was ín her párlour, eáting breád and hóney."

[2] See Livy, 7. 2 *Liuius* (*Andronicus*) *post aliquot annos, qui ab saturis ausus est primus argumento fabulam serere*, etc.

[3] For this and other derivations see Teuffel, *Rom. Lit.*, rev. by Schwabe, Eng. Trans. § 6, note 2. Cf. Momms. *Hist. of Rome*, vol. i. p. 54, Eng. Trans.

When in the time of Ennius (239-169 B.C.) the *satura* came to be cultivated exclusively as a branch of literature, it still retained its miscellaneous character. "The *satura* of Ennius was, in form, a mixture or medley of metrical pieces." So was that of Terentius Varro, imitated from Menippus, and the satires of Horace, Persius, and Juvenal, like those of Ennius and Varro, "bear features of strong resemblance" to the dramatic miscellanies called *saturae* by Livy,[1] but the *satirical* element in this form of literature is to be referred in its origin to the genius of Lucilius (180-103 B.C.), who has been most correctly styled the father of Roman satire. He it was who first added to the personal and serious elements in the medleys of Ennius that character of invective which, in a more or less modified form, is preserved in the satires of Horace, Persius, and Juvenal, and appears to have been ever since regarded as an essential feature of this particular branch of literary composition.

The *mimus* (a name given to the actor as well as to the piece) was a pantomimic farce, at first not fixed in writing, although at the end of the Republic it had secured a place in literature. The subjects were taken chiefly from the low life of the town, and gradually became more numerous and varied, until under the Empire they included the materials of nearly all the earlier kinds of comedy, even the higher branches of the drama being forced to give place to the more popular

[1] See an essay on The Roman Satura, by H. Nettleship, Oxford, 1878.

mimus. It was frequently employed as an after-play, and was remarkable for its obscene character and general scurrility (Mart. iii. 86 *non sunt haec mimis improbiora;* Ov. Trist. 2. 497 *mimos obscena iocantes*).

Among the various writers of mimes were D. Laberius and Publilius Syrus, whose "*poëmata*" were listened to by Cicero on the occasion of a dramatic contest at the games of Caesar (ad Fam. 12. 18. 2). The former is also mentioned by Horace in Sat. 1. 10. 6.

The *fabulae Atellanae* were an improved kind of *saturae*, and as early as the time of Sulla had been raised, through literary treatment, to a comparatively high level. They were said to have originated in Atella,[1] a town of the Oscans in Campania, and there the scene of the action was commonly laid. They were from the first more dramatic in form than any previous scenic representations of Italian growth, and after the Latinising of Campania (about 211 B.C.) were transferred to Rome, where they were rendered by amateurs, usually young men of patrician families, who were masked and spoke in Latin. The dialogue at this time was spontaneous, or, if written, was at least not published. But after the introduction of Greek comedy into Rome, through the translations or adaptations of Roman playwrights, the Atellan farces received a definite literary form from the hands of Lucius Pomponius of Bononia, and from Novius. They were then used as *exodia*, especially after tragedies, like the satyr dramas of the Greeks, and were performed by professional actors. The chief characters

[1] On this point cf. Momms. *Hist. of Rome*, vol. iii. p. 544, note; Eng. Trans.

had become conventional at an early date. Among these were the chattering Bucco, the wanton Maccus, the vain but deluded Pappus, and the cunning Dossennus—personages in many respects analogous to the clown and harlequin of a modern pantomime, or the equally familiar Punch and Judy. The plot, however, was simple, and the charm of the piece lay chiefly in the treatment of the situation, and the drastic portraiture of particular classes and callings. The incidents were numerous and always grotesque; the jokes vulgar but telling. The metre of the songs was the Saturnian. But after these farces came to be written, they accommodated themselves to the metres of the Greeks. They never resorted, however, to Greek life for their subjects, except when tragedy was travestied, and were always far more national in their character than the regular Roman comedy.

It would seem natural that a national drama should have grown out of such elements as these, just as Attic tragedy and comedy sprang from the choral songs and mimetic dances of ancient Hellas. But during this early period there was little leisure or inclination at Rome for the cultivation of poetry and letters. Roman activity was occupied with affairs of state—with the passage of laws, the maintenance of armies, the extension of Roman power and influence over Latium and the rest of Italy, the building up of the state on its practical and material side. Moreover, besides the *grauitas*, or natural sternness of the Roman character, and its purely practical drift, the censorship of the laws and of public opinion operated to check the growth of a native drama. Anything in the nature of personal satire or criticism of

public men and things, such as Aristophanes indulged in without restraint, would have been summarily punished by the magistrates. In fact a moral stigma rested at Rome on the profession of the actor, which discouraged the composition and performance of plays by native citizens. The Roman stage was chiefly upheld by the literary efforts of freedmen and slaves, and even these were compelled to place the scene of the action outside of Rome, and to limit their criticisms to foreign customs and topics. It was natural, therefore, that the Latin drama, whether tragic or comic, should have been, on its more refined and cultivated side at least, an importation; and such it actually was. After the defeat of Pyrrhus in 274 B.C., and the final conquest of Magna Graecia, Greek civilisation began to make its way towards Rome; and when, at the close of the first Punic war, Livius Andronicus of Tarentum translated a drama from the Greek, the way was opened for a union between the crude performances of the Roman stage and the masterpieces of the drama of Athens.

Both tragedy and comedy at Rome were confessedly derived from Greek sources. Only the tragedies of Seneca survive, but all of these deal with Greek subjects; and a large number of fragments and titles of other and earlier tragedies have been preserved, which indicate that the pieces they represent were either founded on Greek originals or elaborated from legends of Greek poetry and mythology. It is true that the *fabulae praetextae* or *praetextatae* were Roman tragedies, based on historic subjects, and bearing a national character; but even these are fashioned after Greek models, and the fact that

they have not been preserved would suggest that their popularity was limited. In fact, though tragedy suited well the national predilection for oratory and rhetoric, and was listened to with applause at Rome for nearly two hundred years, yet it never took root in Italy as comedy did, and was in general of less consequence than the latter in popular estimation.

The era of Roman tragedy was also that of Roman comedy. The earliest specimen of the latter was the *fabula palliata*, which derived its name from the Greek cloak, *pallium* (*ἱμάτιον*), worn by the actors,[1] and bore a similar relation to the comedy of Greece that many of our modern plays bear to that of France. The plays of Plautus and Terence were *palliatae*, and were founded on the productions of that school of the Attic drama known as the New Comedy. They are, in fact, the only specimens of that school extant.

Greek Comedy

passed through three recognised stages of development at Athens, and had reached the last of these nearly a century before it was transferred to Rome. These stages have been distinguished as the Old, the Middle, and the New Comedy. The divisions are, of course, arbitrary, and it is difficult to determine accurately the epoch when each species gave place to the succeeding one. The Old Comedy may be considered to

[1] The name *togatae* (*fabulae*) was subsequently given to comedies which were distinctively Roman in subject and dress, in contradistinction to the *palliatae* which were distinctively Greek.

have lasted from 460 to 375 B.C.[1] It was the comedy of Eupolis, Cratinus, and Aristophanes (Hor. Sat. 1. 4. 1), the last of whom was its greatest representative. It was essentially a state institution, and its most flourishing period was in the time of Pericles, when the political supremacy of Athens was at its height. After Athens had lost her political independence, comedy was shorn of its state authority, and was compelled to abandon its tone of censorship and its unsparing criticisms of political questions and public men.

The Middle Comedy was in itself a transition from the Old to the New Comedy. The period of this transition may be roughly marked as beginning with the close of the Peloponnesian war in 404 B.C. and ending about the time of the battle of Chaeronea in 338 B.C., when the liberties of Greece were crushed by Philip of Macedon. During this time the Athenians gradually abandoned their interest in public questions, and comedy, which had been wont to pronounce upon affairs of political significance and importance, passed by degrees from personalities to generalities, and lost its former character and vigour. The most distinguished writers of this period, besides Aristophanes, were Antiphanes and Alexis.

The New Comedy was the natural outcome of all that had gone before it. It drew its materials entirely from private life. Its characters were wholly fictitious, and represented types or classes rather than individuals. The

[1] The first date will be earlier if we start with Epicharmus the Sicilian, who was born about 540 B.C., and is styled by Plato (Theaet. 152) the founder of comedy.

prologue became important, chiefly through the influence of Euripides, some of whose tragedies bordered closely upon the domain of comedy. The chorus, which for some time had proved a burden on the city treasury, and had sunk to a secondary place as early as the year 388 B.C. when the *Plutus*, the latest of the extant plays of Aristophanes, was produced, was now entirely set aside, and the plot became the feature of chief interest in the play. The most distinguished name among the writers of the New Comedy is Menander. Next in importance are Diphilus and Philemon. Of less note were Philippides, Apollodorus, and Posidippus. They all wrote at a time covering the years from 342 to 250 B.C. Only fragments of their works have survived; but these are sufficient in number and character to throw a fair light on the general characteristics of this stage of the Greek drama.

Besides the depletion of the city treasury after the Peloponnesian war, and the lack of funds, both public and private, sufficient to meet the expenses of the dramatic chorus, another cause operated powerfully to bring about the disuse of the chorus in the New Comedy. The chorus belonged properly to the religious side of the drama—a side which tragedy in the very nature of the case was compelled to stand by. But comedy had little respect for religion, and was not tied down by considerations such as those which limited the functions of tragedy. The chorus was a distinct hindrance to the development of comedy in the direction of a literal imitation of human passions and private and domestic experiences. Even Euripides found himself sometimes clogged by it in his efforts to humanise tragedy and reduce it to the level

of ordinary life. Consequently when the comedy of Aristophanes began to change its character and to draw on the affairs of everyday life for its materials and plots, the chorus ceased to be any longer essential; and although there is evidence of the occasional use of the chorus in Menander's time, yet it is quite certain that Menander not only sought but found opportunity to discard it altogether. Thus the chorus, in which both tragedy and comedy had originated, proved eventually to be a stumbling-block to the broadest development of the drama, and was ultimately dispensed with as useless.

The plots of the New Comedy differed essentially from those of the Old, and are easily distinguished from them. In the Old Comedy there was a series of scenes not closely connected by cause and effect, but only loosely held together by a central idea, such as "the attractions of peace" in the *Acharnians* of Aristophanes. The New Comedy, on the contrary, exhibited a number of scenes following each other in logical order, as in a modern drama. These scenes involved a sustained story, or at least an intrigue, and resulted in a *dénouement*. The central theme was usually the course of true love, and the action depicted the efforts of a youth to obtain possession of his mistress, often in the face of the determined opposition of a parent or guardian, and with the assistance of a tricky slave. The heroine, who at the start was supposed to belong to the class of *hetaerae*, was eventually discovered to be an Athenian citizen, and her marriage to the hero of the play was the necessary and suitable conclusion. Hence the principle inculcated by Aristotle was concurred in fully by Menander, that the

plot and not the dialogue was the most important part of the play.

The characters in the New Comedy were imitated in part from those of Epicharmus the Sicilian. The Sicilian drama ignored politics and drew upon general society for its *dramatis personae*, and in doing so placed types rather than individuals on the stage. The New Attic Comedy did the same. The harsh father, the prodigal son, the rich heiress, the braggart, the parasite, the slave, the courtesan, were all typical characters of the day; each had its appropriate mask and make up, and each was recognised at once by the audience at the moment of its appearance on the stage. The old man was known by his white hair. Black hair denoted the youth; long and shaggy hair the soldier; red hair the slave. The complexion of the soldier was dark, as if sunburned; that of the lover pale. The rogue was endowed with cheeks of a brilliant red. Hook noses were given to old men and parasites; flat noses to country youths, and if the ears showed signs of bruises the presence of the prize-fighter was suggested.[1]

From what has been said it is evident that the moral life depicted by the New Comedy was on a low plane. Nor was the picture improved in this respect by its transfer to Roman soil. It should be borne in mind, however, that the types of character selected for representation on the stage would naturally be those best fitted to afford amusement to large and mixed audiences, and that these types would be much exaggerated for that

[1] See Pollux, iv. 143-154, and Haigh, *The Attic Theatre*, p. 237.

very reason. But whatever their lack of high moral tone, the plays of the New Comedy fell little short of perfection in matters appertaining to literary form and taste. The language in which they were written was capable of expressing the finest shades of thought and of polished wit, and their general mastery of detail and of *technique*, the result of two centuries of dramatic activity, rendered them particularly useful and attractive as models to the inexperienced playwrights of Rome.

Livius Andronicus

A great advance was made upon the *saturae* and Atellan plays already described, when for the first time a Greek drama was translated and brought out at Rome by Livius Andronicus, in the year 240 B.C. Livius was a native of Tarentum in Magna Graecia, and was brought to Rome by M. Livius Salinator, who commanded the Roman forces at the time of the surrender of Tarentum in 272 B.C. Having gained the goodwill of his master, while acting as tutor to his children, he was liberated, and in accordance with Roman custom took his master's name in addition to his own. Livius furnishes an illustration of the route by which Greek comedy made its way to Rome. In the practice of translating or arranging comedies from the Greek he was the pioneer, and his first play in which he acted himself was also the first produced at Rome with a unified plot (see footnote 2, p. xi). Both tragedies and comedies came from his pen, as well as a translation of the *Odyssey* into Saturnian verse. His plays are slightingly criticised by Cicero (Brut. 18. 71),

who says they are *non satis dignae quod iterum legantur;* but his *Odyssey* continued to be used as a school-book for more than two centuries after it was written. Only fragments of his writings have come down to us. The time of Livius marks the union of the Italian element of the drama, as seen in the *saturae* and *uersus Fescennini*, with the plots, the characters, the witty and philosophical dialogues of the New Comedy of Athens, and the date of the production of his first play may be set down as the birth-year of the *comoedia palliata.*

Cn. Naevius

Livius Andronicus was followed by a younger contemporary, Cn. Naevius, who was a native of Campania, but probably also a Roman citizen. In 235 B.C., according to Aulus Gellius (17. 21. 44), he exhibited plays before the people, and his experience as a soldier in the first Punic war induced him to write an epic poem on the subject in the Saturnian metre. He was an enthusiastic partisan of the *plebs*, and in some of his comedies he attacked the leading statesmen and members of the aristocracy, much in the spirit and manner of Aristophanes.[1] For this he was thrown into prison, but was released by the tribunes of the people, and on repeating his offence was exiled in 206 or 205 B.C. He died at Utica about 199 B.C. His fate served as a warning to his successors to limit themselves to themes of a non-political character. Few fragments of the poetry of Naevius are extant. Gellius (1. 24. 2) has transmitted

[1] Cf. Cic. Cat. Mai. 6. 20; Gell. 7. 8. 5.

to us his epitaph, which claims for him superiority in the mastery of the Latin tongue, and might have been most trustworthy evidence, says Gellius, if it had not been written by himself:

Inmórtalés mortáles sí forét fas flére,
Flerént diuaé Caménae Naéuiúm poétam.
Itáque póstquam est Órchi tráditús thesaúro,
Oblíti súnt Romaé loquiér linguá Latína.

Cicero, while praising his *Punic War*, allows that his style is less finished than that of Ennius (cf. Brut. 19. 75).

Plautus

The popularity of Naevius was thrown into the shade by his younger contemporary Titus Maccius Plautus,[1] the greatest name in Roman comedy. He was born at Sarsina (now Sassina) in Umbria, about 254 B.C. His parents were poor but free, and must have brought him to Rome when a boy. According to Festus, p. 239 Müll., he was called Plotus, afterwards Plautus, on account of the shape of his feet, the surname, which is of Umbrian origin, being frequently applied to people whose feet were broad and flat. It is more than probable, however, that the name was a family one, like Rufus, Scaurus, etc., which had been given to one of his ancestors, according to Roman custom, because he had broad feet. According to Gellius, from whom the principal facts of

[1] The correct name was published by Ritschl (*Parerga*, i. pp. 3-43) from the Milan palimpsest. He was previously called *Marcus Accius.*

his life are derived, Plautus became engaged quite early in life *in operis artificum scaenicorum* (Gell. 3. 3. 14), that is, in work connected with the stage. While thus employed he saved money, but afterwards lost his property in foreign trade. He returned to Rome, where he was reduced to the necessity of working for hire in a treadmill—a fact that may possibly account for the breadth of his feet. His first three comedies were written while he was in the service of the miller. The names of two of these, *Saturio* and *Addictus*, are given by Gellius, who says that the title of the third has escaped him. From this time, when he could not have been less than thirty years old, until his death in 184 B.C.,[1] Plautus devoted himself to the occupation of making Latin versions of Greek comedies. In the time of Gellius one hundred and thirty comedies were accredited to him,[2] though only twenty-five of these were thought by Aelius to be genuine. Twenty plays and fragments of another are extant. These are probably among the twenty-one regarded by Varro as certainly authentic; the last of Varro's collection, the *Vidularia*, having been lost during the Middle Ages, though fragments of it have been preserved in the Milan palimpsest and the quotations of the grammarians. The influence of Varro caused the plays acknowledged by him to be copied and read more widely than either those (presum-

[1] Cic. Brut. 15. 60 *Plautus, P. Claudio. L. Porcio . . . consulibus mortuus est, Catone censore.*

[2] Gell. 3. 3. 11 *Feruntur autem sub Plauti nomine comoediae circiter centum atque triginta; sed eruditissimus L. Aelius quinque et uiginti eius esse existimauit.*

ably nineteen in number) which he classed as only probably genuine, or those which he regarded as spurious. The extant plays are :—*Amphitruo*, *Asinaria*, *Aulularia*, *Captivi*, *Curculio*, *Casĭna*, *Cistellaria*, *Epidicus*, *Bacchides*, *Mostellaria*, *Menaechmi*, *Miles Gloriosus*, *Mercator*, *Pseudolus*, *Poenulus*, *Persa*, *Rudens*, *Stichus*, *Trinummus*, and *Truculentus*. At least half of these may fairly be called good comedies (namely, *Amph.*, *Aul.*, *Bacch.*, *Capt.*, *Men.*, *Mil.*, *Most.*, *Pseud.*, *Rud.*, *Trin.*), and five of them (*Aul.*, *Capt.*, *Bacch.*, *Men.*, *Pseud.*) are so excellent in their style, the development of the plot, and in character painting, that they entitle Plautus to a place among the most brilliant and distinguished of Roman writers. All the plays are probably imitations of Greek originals. The *Casĭna* and *Rudens* are known to have been based on plays of Diphilus; the *Mercator* and *Trinummus* on plays of Philemon; the *Asinaria* on a play of Demophilus, and the *Bacchides* most probably on one by Menander. Many of the plays have been imitated in modern times, *e.g.* the *Amphitruo* by Molière and Dryden in plays of the same name, the *Aulularia* by Molière in *L'Avare*, and the *Menaechmi* by Shakespeare in the *Comedy of Errors*.

That Plautus was not a slavish imitator of his Greek originals is made apparent by reference to his plays. These, while manifestly Greek in their outward conditions, their form, and the manner and spirit of their characters, are yet in no slight degree Roman in substance and sentiment. The dialogues abound in Roman formulae, proverbs, puns and plays on words; in alliteration, assonance, and instances of asyndeton—all characteristics

of early Roman poetry. There are references to places in Rome and Italy, to Roman magistrates and officials, to public business at home and in the colonies, to public games, Roman religion, Roman laws, and recent events in Roman history. These, and many other allusions to modes of life and human occupations, which, if not always exclusively Roman, were at least not wholly Greek, bear witness to his originality, as well as to a free, not to say inartistic, treatment of his acknowledged models. His strength lay, not in constructive skill—for this he depended on the Greeks—but in the wit and humour and freshness of his details, characteristics which would appeal more directly to a boorish and uncultivated audience such as Plautus endeavoured to please, than a careful handling of the incidents of the plot, or a close adherence to the refinements of the Greek stage.

There can be little doubt that Plautus would have preferred to reproduce the Old Comedy rather than the New. The exuberance of his wit and his blunt and open nature would have found an easier and more natural outlet in attacks made upon the authorities, after the method of Aristophanes. Such a course, however, would have subjected him at once to the censure of the magistrates, and his literary career, like that of Naevius, would have been brought to a summary and ignominious end. That he was keenly sensible of this restraint and found it irksome may be inferred from the near approach which he makes in some of his plays to forbidden ground. Another obstacle in his path was the necessity of adapting himself to his audiences. The Romans were a nation of soldiers, without polish, and almost wholly lacking in

literary sense. Plautus was compelled to bring down, as it were, the fine productions of Menander and Philemon to the level of their clownish and more or less brutal tastes. But he was capable of higher things, and had he lived in a more refined generation would certainly not have provoked the harsh and, under the circumstances, manifestly unjust criticism of Horace.[1] But Horace is alone in his condemnation of Plautus. Both Varro and Cicero speak in his praise; and it must be remembered that the author of the Epistle to the Pisones was in sympathy only with the elegances and refinements of the court of Augustus and the literary circle of Maecenas, and had little in common with the ancient playwright whose peculiarities of metre and diction belong to the early and formative period of the language and civilisation of Rome.

Though Plautus did little to elevate the morals of his hearers, yet his influence, on the whole, was good. His efforts did much to refine the taste of the people, and to improve the language. The latter underwent, at his hands, a process of cultivation and enrichment that carried it far on its way towards its subsequent classical perfection. His epitaph, mentioned by Varro (Gell. 1. 24. 3), testifies to the high estimate of his powers entertained by those who admired his writings:—

Postquam est mortem aptus Plautus, Comoedia luget,
Scaena est deserta, dein Risus, Ludus, Iocusque
Et Numeri innumeri simul omnes conlacrimarunt.

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[1] See A. P. 270-4; Ep. 2. 1. 170 sq.

Caecilius

The successor of Plautus was Caecilius Statius, a contemporary of the tragedian Pacuvius, and of Ennius, whom he survived by only one year. He was an Insubrian Gaul by birth, but came to Rome, probably as a prisoner of war, between 200 and 194 B.C. There he was liberated by his master, a member of the Caecilian *gens*, and took his name. When he began to write Plautus was at the height of his reputation and influence. Volcatius Sedigitus (a critic quoted by Gellius, 15. 24) gives Caecilius the first place among Roman comic poets, Plautus coming second, and Terence sixth in a list of ten. Horace (Ep. 2. 1. 59) praises him in the line *Vincere Caecilius grauitate, Terentius arte* (dicitur), which is supposed to refer to the sententious maxims of Caecilius, while the "art" of Terence is evident in the excellence of his style. The style of Caecilius is censured by Cicero (Brut. 74. 258; ad Att. 7. 3. 10), but Varro commends his skill in the management of his plots: *In argumentis Caecilius poscit palmam* (Nonius, p. 374). His creative originality, however, was far below that of Plautus, and his success was neither so pronounced nor so rapid. After the death of Plautus the skill of the actor Ambivius Turpio brought him the popularity which he sought. His treatment of his Greek originals appears to have been at first free and independent like that of Plautus. Later on the increased admiration at Rome for things Greek led him to adhere with greater fidelity to his Attic models, and thus to pave the way for the reception of the still more refined methods

of Terence. Caecilius is thus conspicuous midway between Plautus and Terence, and it is a subject for regret that only fragments of his plays have been preserved. He died in 168 B.C., and was followed by Luscius Lanuvinus, an older contemporary and rival of Terence, whose writings have not survived.

Terence

Latin literature takes an important step in its development with the arrival of Terence on the scene. Much as Plautus had done to improve the language and refine the stage, yet, as we have seen, he was hindered in his efforts by the lack of culture in his audiences. Moreover Plautus was in his very nature a man of the people. His associations and sympathies were with the masses, and in the composition of his plays it was more to his purpose to draw upon the abundance of his natural mother-wit, and his wide experience of men and things, than to follow with strictness the text of his originals, or endeavour to impress upon his native speech the ultra-refinement and subtlety of the Greek. It was otherwise with Terence. In the interval of time which separated the two poets, a society of literary men had grown up at Rome, whose tastes were dominated by admiration of Greek literature and culture. It was in this circle that Terence moved and formed his literary aspirations and ideals. It was natural, therefore, that his main purpose should have differed from that of Plautus, and that, instead of aiming to secure the applause of the people, he should have directed his efforts especially toward the attainment of

elegance and correctness of expression, and symmetry in the elaboration of his plots. The best way to bring about these results, and the surest method by which to build up a national literature, lay, as he believed, in a faithful reproduction of the works of Greek genius. Accordingly he set himself to the task of Hellenising Roman comedy more completely, and by a close and skilful imitation of his Greek models he succeeded in combining with the better and purer Latin of the cultivated class much of the flexibility, delicacy, and smoothness of Attic idiom.

Our knowledge of the life of Publius Terentius Afer is derived chiefly from an extract from Suetonius' work, *De Viris Illustribus*, preserved by Donatus in the introduction to his commentary on Terence (see Suet. p. 291, Roth). Some of the statements contained in the life are confirmed by later writers, and light is thrown on the literary and personal relations of the poet by the prologues to the different plays. The date of his birth is uncertain, owing to discrepancies in the MSS. of Suetonius, and the uncertainty is increased by variations between the authorities whom Suetonius quotes. Shortly after the exhibition of the *Adelphoe* in 160 B.C. he went to Greece. The best MSS. state that he set out in his twenty-fifth year—*post editas comoedias nondum quintum atque uicesimum egressus annum* (Suet. p. 293, Roth); inferior MSS. say in his thirty-fifth. Suetonius quotes Cornelius Nepos as stating that Terence, Scipio, and Laelius were of the same age—*quamuis . . . Nepos aequales omnes fuisse tradat;* and Fenestella (an antiquarian of the Augustan period) as making the poet

older than the other two—*contendens utroque maiorem natu fuisse* (Suet. p. 292, Roth). Scipio was born in 185 B.C. If Terence was born in the same year he would have been twenty-five years old when he died, since the year of his death is known to have been 159 B.C. On the other hand, his first play, the *Andria*, was performed in 166 B.C., and it seems highly improbable that an author so finished in style, and so accurate in his delineation of various phases of human nature, should have become conspicuous as a writer for the stage as early as his nineteenth year. It is natural, therefore, that we should incline to the earlier date as the correct one, though the number xxxv. occurs only in interpolated MSS.[1]

Terence is said to have been a native of Carthage, and to have been brought to Rome at an early age, where he was educated like a freeman (*liberaliter institutus*, Suet. p. 292, Roth) in the home of his master, the senator M. Terentius Lucanus, by whom he was soon set free. Although originally a slave, he cannot have been a prisoner of war, as there was no war between Rome and Carthage between 201 and 149 B.C.; but it has been suggested that he was sold to Lucanus by a slave-dealer, who either caught him or bought him in Africa. His full name is derived from three sources. To his own name Publius he added the gentile name of his master, after the custom of manumitted slaves, and Afer was given him to indicate the place of his nativity. He is said to have been of medium stature, graceful in person,

[1] See Ritschl, Opusc. iii. 253.

and of dark complexion (Suet. p. 294, Roth). His personal attractions and the fact of his African birth brought him into intimate relations with Africanus the younger, through whom and Caecilius he became intimate also with Gaius Laelius, Furius Philus, and other members of the younger circle of literary men at Rome. Sulpicius Gallus, Q. Fabius Labeo, and M. Popilius, men of consular rank, and distinguished for their culture and literary attainments, were also among his friends and admirers (Suet. p. 293, Roth). It was men of this class and character, already referred to, that Terence especially endeavoured to please with his comedies. A pretty but apocryphal story is told by Suetonius (p. 292, Roth) in reference to his first play, the *Andria*. On presenting it to the Aediles for acceptance, he was bidden by them to take it to Caecilius for judgment. He found the latter at dinner, and as he was somewhat meanly clad he was invited to read from a stool placed at the foot of the couch on which the literary veteran was reclining. After reciting a few verses, however, he was summoned by Caecilius to a place on the festal couch, and bidden to share the delicacies of the table. The recitation was then concluded amid much applause. Chronological considerations throw doubt on the truth of this narrative, for Caecilius is said to have died in 168 B.C. But the Eusebian Chronicle gives the substance of the story, and the meeting with Caecilius may easily have taken place two years before the play appeared on the stage.

Having gained the support of Caecilius and Scipio, and other members of the literary party, who favoured a strict adherence to Greek models, he was able to repel

the attacks of the opposite party, at the head of which was Luscius Lanuvinus, the *maliuolus uetus poeta* of Terence's prologues, whose poetical canon was a close imitation of the earlier Latin comedians. By this man he was accused of receiving assistance from his noble friends in the composition of his dramas. Probably the charge, though exaggerated and vicious, was not without foundation. His determination neither to confirm nor refute it seems to support this view, although his reticence may have been wholly due to a desire to avoid giving offence to men whose friendship he could not do without. At any rate the accusation was harmless, for it offended neither party. The truth appears to be that Terence read his compositions in the circle of his literary friends, and availed himself, independently and according to his choice, of their criticisms and suggestions. Such assistance would partly account for the elegance and purity of his style and language—qualities which, even considering his advantages and associations, appear to be almost miraculous in view of his immature years and foreign extraction.

After producing six comedies, between 166 and 160 B.C., Terence went to Greece, in order, we are told, to escape suspicion of plagiarism, or, what is more credible, to study Greek life and institutions, which it was his purpose to portray in his comedies. Accounts vary as to the place and manner of his death. One story relates that he was lost at sea while on his way back to Italy, and that his translations of one hundred and eight of Menander's comedies perished with him. Another account, which obtained more general credit, represents

him as having died at Stymphalus in Arcadia (or at Leucadia) from an illness brought on through grief at the loss of his baggage and manuscripts which he had sent on before him to the ship in which he was to sail for Italy.

The six comedies written and exhibited at Rome by Terence have been transmitted to us. The following enumeration gives them in the supposed order of their composition, according to the Codex Bembinus.

I. The *Andria*, based on the Ἀνδρία and Περινθία of Menander; first exhibited at the Megalensian games in 166 B.C.

II. The *Eunuchus*, based on the Εὐνοῦχος and Κόλαξ of Menander; first performed in 161 B.C.

III. The *Heauton timorumenos*, 'the Self-tormentor,' based on the Ἑαυτὸν τιμωρούμενος of Menander; first performed in 163 B.C.

IV. The *Phormio* (name of the parasite in the play), based on the Ἐπιδικαζόμενος of Apollodorus; first performed in 161 B.C.

V. The *Hecyra*, 'the mother-in-law,' based on the Ἑκυρά of Apollodorus, and (possibly) the Ἐπιτρέποντες of Menander; first performed in 165 B.C.

VI. The *Adelphoe*, taken from Menander's Ἀδελφοί, with one scene added from the beginning of the Συναποθνήσκοντες of Diphilus; first performed in 160 B.C., in which year the *Hecyra* was also twice brought out.

The *Andria* is the most pathetic of these comedies; the *Adelphoe* in general more true to human nature than the rest; the *Eunuchus* the most varied and lively, with the largest number of interesting characters; and

the *Hecyra* the one of least merit. All six are remarkable for the art with which the plot is unfolded, through the natural sequence of incidents and play of motives. Striking effects, sharp contrasts and incongruities, which meet us in many of the plays of Plautus, are almost wholly absent. All is smooth, consistent, and moderate, without any of the extravagance or exuberant humour, or even creative fancy, which characterise the writings of the older poet. But Terence, as has already been said, was essentially an imitative artist. His aim was to present to the Roman public, in the purest Latin at his command, a true picture of Greek life and manners as given in the writings of his models; and although the attempt is made at the expense of creative originality, and with a loss to himself of much of the popularity enjoyed by his predecessors, yet if the judgment of succeeding generations of his countrymen, as well as that of more modern critics, is a fair criterion, he must be credited with having fully attained his object. The language which he received from Plautus he improved and rendered more artistic by shaping it carefully to the graceful rhythm and diction of the Greek dramatists, notably Menander. This is his great gift to Roman literature—a gift not fully appreciated until the cultivation of letters, and in particular the study of Terence, became fashionable in the time of Cicero.

Cicero quotes Terence in his letters and orations,[1] but his most famous comment has been handed down by Suetonius (p. 294, Roth):

[1] Cf. ad Fam. 1. 9. 19; Phil. 2. 6. 15.

Tu quoque, qui solus lecto sermone, Terenti,
Conuersum expressumque Latina uoce Menandrum
In medium nobis sedatis uocibus effers,
Quiddam come loquens, atque omnia dulcia dicens.

Caesar too is quoted by Suetonius (*loc. cit.*) as expressing his appreciation of Terence's style, though regretting his want of force and comic vigour :

Tu quoque tu in summis, o dimidiate Menander,
Poneris, et merito, puri sermonis amator.
Lenibus atque utinam scriptis adiuncta foret uis,
Comica ut aequato uirtus polleret honore
Cum Graecis neue hac despectus parte iaceres!
Vnum hoc maceror ac doleo tibi deesse, Terenti.

And Horace in his satires and epistles exhibits decided traces of the comic poet's influence and happy expression. The lines in Sat. 2. 3. 260 sq., on the weakness of human passion, are manifestly founded on *Eunuchus*, 1. 1, and the precepts of Horace's father regarding the correction of his son's failings have a distinct parallel, though a comic one, in the conversation between Demea and Syrus in the *Adelphoe* (3. 3. 60 sq.) Many of Terence's sayings, such as *Hinc illae lacrumae* (Andr. 126) and *Amantium irae amoris integratiost* (id. 555), became proverbs ; and the often quoted verse, *Homo sum : humani nihil a me alienum puto* (Heaut. 77), voices a spirit of tolerance and sympathy with human nature, which was foreign to the old Roman austerity of character, and may be set down as the lesson taught the Romans by the comedy of Menander.

In later times also the writings of Terence have been pointed to as poetic models. Petrarch speaks of the two

Roman comedians in terms of unlimited eulogy. "Quis enim, quaeso," he writes in the fourteenth century, "unquam pooetriae nomen absque illorum nominibus audivit?" The great Latin writers of the Renaissance, such as Erasmus and Melanchthon, made a careful study of his works. "Ad iudicium formandum," says the latter, "de communibus moribus mihi quidem plus conferre quam plerique philosophorum commentarii videtur. Et non alius auctor loqui elegantius docebit aut utiliore genere orationis puerilem linguam imbuet." In modern literature the French especially have been his ardent admirers and most frequent imitators. Fénelon and Sainte-Beuve praise him without stint. Another French writer[1] says of him "Le miel attique est sur ses lèvres; on croirait aisément qu'il naquit sur le mont Hymette." We find his *Andria* reflected in Michel Baron's *L'Andrienne;* the *Eunuchus* in Bruey's *Le Muet*, and Fontaine's *L'Eunuque;* the *Phormio* in parts of Molière's *Le Mariage Forcé* and *Les Fourberies de Scapin.* Baron's *L'École des Pères*, and Fagan's *La Pupille* are direct adaptations of the *Adelphoe*, and Molière is largely indebted to the same play for his *École des Maris.*

In England the *Adelphoe* has been imitated in Garrick's *Guardian*, the *Andria* in Steele's *Conscious Lovers*, and the *Eunuchus* in Sir Charles Sedley's *Bellamira;* and the Micio and Demea of the *Adelphoe* have suggested the leading characters in Cumberland's

[1] M. Joubert, quoted by E. Negrette, in his *Histoire de la Littérature Latine.* See Sellar, *Roman Poets of the Republic*, p. 220.

Choleric Man, and Shadwell's *Squire of Alsatia.* Indeed the influence of Terence upon dramatic literature and literary style has been extensive, and of all the plays the largest debt is owing, no doubt, to the *Adelphoe*, which is beyond question his literary masterpiece.

After the death of Terence the only writer of *palliatae*, of any note, was Sextus Turpilius, whose works have perished. The close of the sixth century, U.C., says Teuffel, coincides with the end of the *palliatae.* With the exception of Accius (Attius) and Lucilius no great name appears in Latin literature before the time of Varro and Cicero, a period of nearly a century. Hence Terence fills a gap in the history of literature; for the *comoedia togata*, which first acquired popular favour after the decline of the *comoedia palliata*, never attained any great or abiding success. Cf. Hor. Ep. 2. 1. 182-207.

The Characters of Terence

The characters of both Plautus and Terence are representative or typical, like those of the later Athenian comedy, and their want of definite personality accounts for the repetition of the same name in different plays. But the characters of Terence are more faintly drawn than those of Plautus. The latter have greater distinctness and individuality, and are often suggestive of the personages of Shakespeare and other modern dramatists. The principal figures in Terence's dramas are as follows:—two old men, one severe, the other mild and indulgent; two young men, one openly dissipated, the other exemplary —at least until his true character is disclosed; an *hetaera;*

a *leno*; a parasite, and the slaves of various degrees of virtue and intelligence, from the simple-minded and faithful Geta of the *Adelphoe* to the crafty and intriguing Syrus of the same play. There are also the *ancilla* or maid-servant, the *matrona* or anxious mother, and the long-lost daughter who appears in the person of an *hetaera*, but is ultimately discovered to be an Athenian citizen. The motive of each piece is love, which at first takes the form of irregular passion, but ends always in a marriage satisfactory to all concerned. The scene is invariably at Athens, and the time of the action seldom more than a single day.

Division into Acts and Scenes

Each play is divided into five acts. The division, however, as we have it, is not found in the MSS. of either Plautus or Terence, but was made by scholars of the sixteenth century. It is probable that the earlier Latin comedies were not separated into acts on the stage. Terence at least, even if he divided his plays into acts in writing them, would not have ventured to keep his audience waiting after the play had once begun. For this we have the testimony of Donatus, who says, *uult poeta noster omnes quinque actus uelut unum fieri.* The fact was that the attention of the people at the public games where the plays were exhibited was too easily diverted by other attractions, such as gladiators, pugilists, or tight-rope dancers. That pauses in the acting were admitted, however, in rare instances is established by reference to Plautus, who makes Pseudolus (in the play

of that name, v. 573a) say to the audience, *non ero uobis morae. Tibicen uos interea hic delectauerit*, thus plainly indicating a pause, though a short one. Moreover, there is an apparent allusion to a division of acts in the words *primo actu placeo* in Prol. II. to the *Hecyra*, although *primo actu* here may be merely an equivalent for *in prima fabula*. The chances are, says Teuffel, that such pauses as actually occurred in the Roman comedy were determined, not by the poet, but by the stage-manager; that these became gradually fixed, and that out of this customary arrangement into divisions grew the conventional five acts which are first mentioned directly by Horace (A. P. 189 sq.), and subsequently came to be regarded as the regular number, both by the grammarians and the scholars of more modern times.[1]

The division into acts was assisted by the division of each play into *diuerbia* (or *deuerbia*) and *cantica*. The *canticum* was a lyrical monologue (μονῳδία), which was sung to the tune of the *tibia*, and accompanied by appropriate gestures, or dancing. The metres were irregular and mixed, to correspond to the varying emotions expressed. An instance of this species of *canticum* occurs at verse 610, where Aeschinus is the victim of considerable mental excitement. A notable example occurs also at the opening of the fourth act of the *Andria*, in which "the metrical disturbance," says

[1] Cicero seems to have known only the division into three acts (cf. *ad Q. Fratrem*, 1. 1. 16. 46). Three was the rule for tragedy (*nam tragoedia in tria diuiditur, exspectationem, gesta, exitum*, Donat. on Ter. Ad. iii. 1), or five if the prologue and epilogue be included.

Prof. West,[1] "is more violent than anywhere else in Terence." But the term *canticum* was also used in a wider sense, and made to include the scenes in trochaic septenarii, which were declaimed or chanted, with musical accompaniment, like the recitative of a modern opera. The *diuerbia* (dialogues) were all scenes in iambic senarii. These were simply recited, in a conversational tone, and were not accompanied by music. A third division of a Roman play was the *prologus*, the original purpose of which was to state, at the outset, both the name of the play, the source from which it was taken, and the *argumentum* or plot; and to recommend the play to the goodwill of the audience. This plan is in a measure carried out in the prologues of Plautus. But the prologues of Terence are wholly of a different nature. They are simply bits of literary polemic, and resemble in some degree the παράβασις of the Old Attic Comedy. The poet, speaking in the person of the *actor*, defends himself against the aspersions of his critics, and justifies his method of dealing with his Greek originals.

The division into five acts bears a striking analogy to the choral divisions of the Old Attic Comedy, with which the *diuerbia* and *cantica* are doubtless connected, and can be traced to the influence of the critics of Alexandria, who set it down in the first place as a law for tragedy. In the later Attic comedy the place of the choric songs was taken, probably, by the αὐλητής (cf. Plaut. Pseud. 573).

But though no positive information has reached us of a division into acts, even Aristotle being silent on the

[1] In his ed. of Andr. and Heaut., in Harper's Class. Series.

subject (see Teuffel, § 16. 7), yet Aristotle discusses (Poet. c. xii.) the several parts of a tragedy, and here the principle of the fivefold division is to be found. The acted parts of a tragedy, he says, were three: the *πρόλογος* or introduction, the *ἐπεισόδιον* or plot, and the *ἔξοδος* or *dénouement.* These were separated from one another by choric songs. But the *ἐπεισόδιον* was subsequently broken into parts, also divided by choric songs, and this division of the *ἐπεισόδιον*, which was often a triple one, combined with the *πρόλογος* and *ἔξοδος*, "gave rise to the tradition of five acts as the proper number for a drama"—a tradition elevated into a canon by the Alexandrians, and regarded as a rule for Latin comedy also before the time of Horace. The principle is plainly exemplified in the five acts of a Terentian comedy. The first act contains the *expositio*, or statement of the opening situation. This is analogous to the *πρόλογος* of the Greek drama, the prologue of the Latin play being without bearing upon the action or the plot. The second, third, and fourth acts present the *involutio*, that is the intrigue, or plot proper, as it is elaborated through three different states or phases, analogous to the triple division of the *ἐπεισόδιον*. The fifth act is devoted to the *evolutio*, or *dénouement*, corresponding to the *ἔξοδος* of Aristotle. The several acts therefore, like the divisions of the Greek play, correspond to the development of motives, each act being worked out in such a manner that the next follows logically upon that which has gone before.[1]

The division into scenes is regularly found in all the

[1] See Prof. West's Introd. to the Andr. and Heaut., pp. xxv. xxvi.

MSS. of Plautus and Terence, the headings prefixed to each scene giving the names of the interlocutors for that scene. There was no necessary interruption of the action at these points, however. If a pause was thought to be convenient the interval might be filled in by the αὐλητής, as in the *Pseudolus* cited above. The exit or entrance of a single actor was sufficient to mark a new scene.

The Actors

While the comedy of Aristophanes seldom employed more than three actors, the regular number for tragedy, the later comedy often exceeded this number, and the *palliatae* were still less restricted. The *Captivi*, *Epidicus*, *Mercator* and *Pseudolus* require four performers; ten other plays of Plautus at least five; the *Poenulus* and *Rudens* not less than six, while Ritschl conjectures seven in the *Trinummus*. In Terence, five actors are needed in the *Heauton timorumenos* and *Hecyra*, six in the *Adelphoe* and *Phormio*, and for the *Andria* and *Eunuchus* even this number is not sufficient. See Teuffel, § 16. 4. The costumes worn by the actors were Greek, and were always of a certain colour and appearance for a given character, which, accordingly, like the characters in the Greek comedy, was recognised at once by the audience, as soon as it was seen upon the stage. The masks of the Greek comedy were not regularly adopted for the *palliatae* until after the time of Terence. Their place, however, was abundantly supplied by means of false hair and paint.

Dramatic Representations at the Public Games

Greek plays were exhibited in honour of Dionysus, in a theatre dedicated to the god, and the representation, or series of representations, was the principal feature in the public worship of that particular divinity. Roman plays, on the contrary, bore no such important religious significance. They formed only a part, and usually a very small part, of the performances at the public games. The play was in fact a mere side-show at these great festivals, and there was nothing in it suggestive of Dionysus except his altar, which was sometimes placed upon the stage, not far from that of the deity in whose honour the games might have been given.

Both in Rome and in Athens plays were exhibited at certain annual festivals,—in Rome on certain extraordinary occasions also, such as the celebration of a triumph, or of the *ludi saeculares*, the dedication of a public building, or the funeral of a distinguished man. There were four of these annual festivals at Rome—the *ludi Megalenses* (μεγάλη), held in April, in honour of the Great Mother (Cybele); the *ludi Apollinares*, given in July; the *ludi Romani*, celebrated in September, in honour of Jupiter; and the *ludi plebeii* which took place in November. Of these the *ludi Romani*, also called *magni* and *maximi*, were the oldest and the most important, and it was at their celebration that the first regular theatrical exhibitions took place. Of the plays of Terence, the *Phormio* and the *Hecyra* (the latter at its second performance) were brought out at the *ludi*

Romani; the *Andria*, *Eunuchus*, *Heauton timorumenos*, and *Hecyra* first appeared at the *ludi Megalenses*; and the *Adelphoe* was performed at the funeral games of Aemilius Paulus, when the *Hecyra* was also attempted. It was on this occasion that the performance of the *Hecyra* was interrupted (as we are told in the prologue to that play) by the greater attractions of a rope-dancer.

Roman Theatres

The Romans witnessed their plays under difficulties. The state did not look upon theatrical exhibitions with a friendly eye, and placed restrictions upon them. Only the scantiest kind of a wooden platform was at first allowed, which, like the later theatre of wood, was taken down after each performance. The place for the spectators was merely enclosed by wooden railings, and was without seats. This state of things existed when Plautus flourished, the only innovation in his time being the reservation of a particular place for senators (Liv. 34. 44). A theatre on the Greek plan (*theatrum et proscaenium*, Liv. 40. 51) was erected in 179 B.C. near the temple of Apollo, but was soon afterwards pulled down. Again in 174 B.C. an effort was made to secure the erection of a permanent stage. This was authorised by the censors (Liv. 41. 27); but the spectators were compelled as before to stand, and there is reason to believe that the structure was demolished soon after the conclusion of the performance for which it was built. In 155 B.C. a stone theatre, with seats for the spectators, was begun by C. Cassius Longinus; but the next year Scipio induced the senate to

order its demolition. At the same time the spectators were forbidden even to bring their chairs with them to the public shows. Restrictions such as these were due to a prevailing sentiment that theatrical exhibitions encouraged a taste for Greek luxury, and hastened the corruption of the Roman youth. The prejudice, however, was eventually, though slowly, overcome. In 145 B.C. a theatre of wood was built, complete in all particulars, and although it was destroyed after it had served its immediate purpose, yet it was followed at a comparatively early date by something more stable and lasting. In the year 55 B.C., about a century later, the first permanent and complete stone theatre was erected at Rome by Pompey the Great, and although the stage was once destroyed, it was very soon restored by Augustus. This theatre, according to Pliny (N. H. 36. 115), was capable of seating 40,000 spectators, and is spoken of by Vitruvius as "the stone theatre" *par excellence.* Two similar theatres were constructed and opened in 13 B.C., one by Augustus, the other by Cornelius Balbus. In the former, which was named by its builder after his nephew Marcellus, there were seats for 20,500 persons; in the latter 11,510 could be accommodated. The theatres of Pompey, Marcellus, and Balbus were the only permanent structures of the kind that Rome possessed.[1] Of the first and third there are found to-day only scanty remains; but the ruins of the theatre of Marcellus are among the most imposing of the buildings of ancient Rome.

[1] See "Das Bühnenwesen der Griechen und Römer," by Gustav Oehmichen in I. v. Müller's *Handbuch der klassischen Altertumswissenschaft*, v. p. 221; *Ency. Brit.*, art. "Theatre."

The Roman theatre in its main features was like the Greek. The chief difference lay in the shape of the orchestra, and the use to which it was put in the two cases. The ὀρχήστρα of the Greek theatre of ordinary type was more than a semicircle in shape (in the original Dionysiac theatre at Athens, and the theatre at Epidaurus, it was a complete circle),[1] and served as the place of action for the chorus. The Roman orchestra, on the other hand, was an exact semicircle,[2] and as there was no chorus it was filled with seats which were reserved for senators and distinguished guests of the city. Another important difference was the greater size of the Roman stage, which was both deeper and longer than the Greek, and might be concealed from the audience by a curtain (*aulaea*, *siparium*) which was drawn up from below, not lowered as in modern theatres. The Romans also introduced the custom of constructing theatres on a level site, an important innovation in theatrical architecture, since it did away with the necessity under which the Hellenes had always laboured, of scooping out the *cavea* or auditorium from a lofty rock or hill-side.

Besides the orchestra there were two other principal parts or sections of an ancient theatre. These were the stage (προσκήνιον, *proscaenium*, λογεῖον, ὀκρίβας, *pul-*

[1] On this subject see Haigh, *The Attic Theatre*, p. 131; Gustav Oehmichen, in I. v. Müller's *Handb. d. kl. Alt.* v. p. 228 sq.; Albert Müller, *Lehrbuch der griechischen Bühnenalterthümer*, p. 82 sq., and an article on the Greek theatre by John Pickard in the *Amer. Jour. Phil.* vol. xiv. 1. Cf. also an article by Edward Capps on Vitruvius and the Greek Stage (Univ. of Chicago, 1893).

[2] See I. v. Müller's *Handbuch*, as cited above, p. 230; cf. Vitruvius, iii. 8 (Greek theatre), and iii. 2-7 (Roman theatre).

pitum)[1] on which the actors performed (the fixed scene at the back being called σκηνή, *scaena*, a term also applied to the stage itself), and the audience-place (θέατρον, *cavea*) composed of receding tiers of steps (*anabathra*, Juv. 7. 46) rising round the orchestra, and serving as seats for the spectators. These tiers of steps were sometimes interrupted by wider intervals which divided the *cavea* into two or more portions, and facilitated access to single seats. The number of these parallel passages (διαζώματα, *praecinctiones*), says Vitruvius, must be in proportion to the height of the theatre. There were also narrow flights of stairs, or cross aisles, which verged like radii toward the centre of the orchestra, and divided the *cavea* into wedge-shaped partitions called κερκίδες, *cunei*. The rows of sitting-steps were severally known as *gradus*. Since the *cavea* practically included the orchestra, it embraced the whole space in front of the stage, thus making with the latter a double division only for the Roman theatre, instead of the triple arrangement of the Greek.

The Romans continued to build theatres in the provincial towns of Italy. These were always designed with the semicircular orchestra, except that occasionally two theatres were constructed close together, one of them having the larger orchestra, and intended for the exhibition of Greek plays only. On the other hand, the theatres built under Roman rule in Hellenic cities, such as Tauromenium, Aspendus, and Myra, were made on the old Greek model. An exception to this rule was the beautiful theatre of Herodes Atticus, a wealthy

[1] See the article in *A. J. P.* cited above, esp. p. 87.

Greek of the time of Hadrian, which was erected on the western side of the southern slope of the Acropolis at Athens, and had a semicircular orchestra. Extensive remains of this theatre still exist and exhibit a mixture of Greek with Roman architecture. (See Guhl and Koner, *Das Leben der Griechen und Römer*, pp. 534-5.)

MSS. and Text of Terence

The sources from which the text of Terence is derived are the manuscripts, the quotations of ancient writers, the commentaries of grammarians, and the conjectures of modern scholars. The principal manuscripts—those considered by Umpfenbach to be worthy of collation—are nine in number. Of these the oldest and the best is the Codex Bembinus, so called from its owner, Cardinal Pietro Bembo, who lived from 1470 to 1547 of the Christian era. This MS. came into the possession of Fulvius Ursini, who bequeathed it to the Vatican Library where it now lies, its number being 3226. It dates from the fourth or fifth century and is written in uncial characters. Politian, who corrected and illustrated it, has left a note on one of its leaves (1493 A.D.), which is as follows: "Ego Angelus Politianus homo vetustatis minume incuriosus nullum aeque me vidisse ad hanc diem codicem antiquum fateor." The MS. is not in a good state of preservation. *Andria* 1-786 is wanting, and verses as far as 888 are obscured by rents. Of *Adelphoe* 914-997 only a few letters can be accurately deciphered, and of the *Phormio*, verses 172, 240-2, and 635 are missing. But notwithstanding

its mutilated condition the Bembine is, in the majority of textual difficulties, our most trustworthy authority; for, although it shows the hands of two correctors, it is the only MS. certainly free from the arbitrary alterations of the unknown grammarian Calliopius, who made an effort to settle the text of Terence about the fourth century A.D.

The MSS. have been separated into three classes. The Codex Bembinus (A) constitutes in itself Class I. The remaining codices have been divided by Umpfenbach into two groups, according to their supposed merit. To the first group, or Class II., belong the Codex Victorianus (D) of the ninth or tenth century, the Codex Decurtatus (G) of the eleventh or twelfth, and Fragmentum Vindobonense (V) of the tenth or eleventh century. This is the D family. The second group, or Class III., contains the remaining five MSS., known as the P family. Of these the most important is the Codex Parisinus (P), which belongs to the ninth or tenth century, and is the most beautiful of the illustrated MSS. On account of its well-preserved condition and fine illustrations it is kept on exhibition in the Salle d'Exposition des Imprimés et des Manuscrits, in the Bibliothèque Nationale at Paris. It is written in minuscules in a rather fine hand. A description of it is given by Umpfenbach in his preface. Closely related to P are the Vaticanus (C) and the Basilicanus (B). The former is copied from the same original as P, and belongs to the ninth or tenth century. The latter, which is of the tenth century, is nothing else than a copy of C, excepting a portion which seems to have been taken from D. The other two

MSS. of this group are the Codex Ambrosianus (F) of the tenth century, and the Riccardianus (E) of the eleventh. These are less closely united to P than C and B, and E is a poorer MS. than F. This classification is adhered to by Umpfenbach, and is usually attributed to him inasmuch as he described particularly the value of the three families. The honour, however, of separating A from DG is claimed by Dziatzko; Ritschl, followed by Wagner, having previously placed DG in the same family with A, regarding them as independent of the Calliopian recension. Umpfenbach finds traces in DG of the correcting hand of Calliopius, but prefers this class to the third, because, as he believes, the archetype of Class II. is descended immediately from an edition formed with the help of the commentaries of Servius and Priscian, and in accordance with the commentary of Donatus; and also because marginal references taken from a MS. related to the Bembinus were inserted. The third class, on the contrary, which, he holds, is more strictly representative of the Calliopian recension, remained without improvement from Donatus or any early source.

But Prof. E. M. Pease of the Leland Stamford Junior University, Cal., in an article on the Relative Value of the MSS. of Terence (*Transactions of the American Philological Association for 1887*, vol. xviii.), makes it very clear that, next to the Bembinus, the Parisinus is the most reliable of the MSS. (not the Victorianus and Decurtatus), and that the original form of the Calliopian recension is to be sought in DG and not in PCB. He also shows that PCB represent by their archetype an

edition of the Calliopian recension, worked over, illus trated, and arranged according to a MS. sprung from the best period; that they are more closely bound together and have suffered less from errors creeping into the individual MSS. than DG; that more changes have been made in the archetype of the D family than in the archetype of the P family, and that Umpfenbach and all other editors of Terence (excepting Spengel) have underrated P and its allied MSS. C and B. In short Prof. Pease, making use of the apparatus afforded by Umpfenbach's critical edition, points out that, after the Codex Bembinus, the most trustworthy sources for the text of Terence are the MSS. designated as PCB; that these are far better than DG; that F is a good MS., ranking next to PCB, and that E lies between D and G. According to this valuation the MSS. are arranged in the following table:—

Codices of Terence

Name.	Century.	Place of Keeping.	Letter of Reference.
Bembinus	IV. V.	Vatican	A
Parisinus	IX. X.	Paris	P
Vaticanus	IX. X.	Vatican	C
Basilicanus	X.	Vatican	B
Ambrosianus	X.	Milan	F
Victorianus	IX. X.	Vatican	D
Riccardianus	XI.	Florence	E
Decurtatus	XI. XII.	Vatican	G
Fragmentum Vindobonense	X. XI.	Vienna	V

We have not space to consider the critical value of

the many quotations from Terence by ancient authors. Of the grammarians whose commentaries supplement the evidence of the MSS. the most important is Aelius Donatus, who taught at Rome about the middle of the fourth century A.D., and was the reputed master of St. Jerome. Beside his commentary on Terence, which however is not in the form in which he left it, he composed a grammatical treatise, entitled *Ars Donati grammatici urbis Romae*, which became a standard text-book in mediæval schools, and is still extant. He also wrote commentaries on the *Aeneid* and *Georgics* of Vergil, large portions of which have come down to us. That part of the Terentian commentary which related to the *Heauton timorumenos* is lost, but its place is indifferently supplied by J. Calphurnius who wrote in the fifteenth century. The commentary of Eugraphius, who is believed to have lived in the sixth century A.D., survives, but has little value for us. The grammarians Servius (who wrote at Rome in the fourth century A.D.) and Priscianus (who wrote, in Latin, at Constantinople, in the latter part of the fifth or the beginning of the sixth century A.D.) furnish occasional information; and M. Valerius Probus of Berytus is known to have revised and annotated editions of Lucretius, Vergil, Horace, Persius, and Terence, in the first century of the Christian era. Other commentators were Aemilius Asper, Helenius Acro, and Euanthius. The *periochae* of Sulpicius Apollinaris, of the second century A.D., together with the *didascaliae*, which had been prefixed to the plays of Terence within a century after his death, are not without their value in the determination of the text.

Among modern scholars and editors Gabriel Faernus (Florence, 1565) is well known for his careful examination of the Bembine Codex, and Guyet (1657) for his scholarship, and readiness to condemn as spurious difficult passages in the text. Richard Bentley is famous for the excellence of his critical commentary which he published in connection with that of Faernus, for his boldness in making corrections, and for the attention he gave to the metres. His editions (London, 1726; Amsterdam, 1727) mark an era in Terentian criticism. He was somewhat inclined, however, to over-estimate the testimony of his late MSS., and was often misled in matters of interpretation by his singularly literal turn of mind—a peculiarity that rendered him incapable of understanding a joke. He is described by Umpfenbach (Umpf. p. ii.) as "summus ille Terenti sospitator, inter medendum idem uulnera infligens." Bentley's English MSS. of Terence have been discussed by Prof. Minton Warren in the *American Journal of Philology*, vol. iii. 9.[1]

For more than a century after Bentley no edition of Terence appeared which could be mentioned as presenting a decided improvement of the text. That by E. St. John Parry (Lond. 1857) adheres too closely to the later MSS., and is lacking in critical discernment. But an advance was made by A. Fleckeisen who, in preparing his edition of the text for the Teubner series in 1857, made good use of a collation of the Bembine Codex by Petrus Victorius, which is now in the Royal Library at Munich. The critical value of Wagner's

[1] See also F. Umpfenbach, Phil. 32. 442.

edition (Lond. 1869) is somewhat impaired by carelessness and the fact that the writer, as he confesses in his preface, was under the necessity of working and travelling at the same time. The text contains some improvements upon that of Fleckeisen, but shows a want of intimacy with the readings of the Bembinus. The edition of Francis Umpfenbach (Berlin, 1870) was greatly in advance of all that had gone before it. His "industry in collecting manuscript materials," and in "making generally accessible the critical apparatus for the study of so important an author" (see the article of Prof. Warren, mentioned above), deserves the gratitude of all students of Terence. His text is based almost exclusively on that of the Codex Bembinus. But the latest and most trustworthy text of the six plays is that of K. Dziatzko (Leipzig, 1884) in the Tauchnitz series, in which edition full recognition is made of the labours of Umpfenbach, and due importance is attached to the readings of the Bembine MS. But possibly even Dziatzko's text should suffer modification in view of the researches of Prof. Pease in respect to the Terentian MSS. Separate editions of the *Phormio* (1874, revised 1884) and *Adelphoe* (1881) have also been published by Dziatzko, and the *Adelphoe* and *Andria* by A. Spengel (Berlin, 1879 and 1888 respectively) are of considerable critical importance. Other (collective) editions are the *Editio Princeps* (Strassb. 1470), and those of Muretus (Venet. 1555), F. Lindenbrog (Paris, 1602; Francof. 1623), J. P. Pareus (Neap. 1619), J. H. Boecler (Strassb. 1657), A. Westerhovius (Haag, 1732; reprint by G. Stallbaum, Leipzig, 1830), N. E. Lemaire (Paris, 1827),

and R. Klotz (Leipzig, 1838). The editions of Lindenbrog and Klotz contain also the commentaries of Donatus and Eugraphius; those of Westerhovius and Stallbaum, of Donatus and Calphurnius.

Metres

[On this subject see Spengel, Introd. to Ter. Andr.; Dziatzko, Introd. to Ter. Phorm.; A. F. West, Introd. to Ter. Andr. and Heaut.; Bentley and Parry in their respective editions of Terence; Wagner, Introd. to Ter., and to Plaut. Aul.; Brix, Introd. to Plaut. Trin.; E. P. Morris, Introd. to Plaut. Pseud.; Professors Palmer, Hallidie, and Tyrrell in their respective Introductions to the *Amphitruo*, *Captivi*, and *Miles Gloriosus* of Plautus; C. F. W. Müller, *Plautinische Prosodie* and *Nachtrag zur plautinischen Prosodie*; and the *Prolegomena* of Ramsay, prefixed to his edition of the *Mostellaria*.]

The earliest form of Italian measure of which we have any remains is the Saturnian. This was more accentual than quantitive, but was a decided advance upon earlier accentual forms. It was not ill suited to narrative poetry, and was used by Livius Andronicus in his translation of the *Odyssey*, and by Naevius in his poem on the first Punic war. But the dramatic poets felt the need of something less rough and monotonous than the rhythm of the Saturnian verse. They turned therefore to the Greeks to supply their want, and found what they required in the New Comedy, which was more free in its versification than the early lyric and dramatic poetry of Greece. This freedom had been

the growth of time; that is, it was greater in Euripides than in Aeschylus, and had still further increased in the time of the New Comedy. Even the Romans added to it by introducing certain changes and modifications of their own. But though tolerating the frequent exchange of one foot for another in the verse, and repeated resolutions of long syllables under the ictus, the Roman dramatists were generally strict in their observance of certain laws, and are not correctly condemned as careless. Latin prosody in the time of Plautus and Terence was not yet fixed, and what would have been violation of metrical law in the Augustan age was often plainly permissible in the earlier period.

Metrical variety is far greater in Plautus than in Terence. The metres of the latter may be resolved into two classes, Iambic and Trochaic. More elaborate metres, such as the Dactylic, Cretic, Bacchiac, and Choriambic, occur very seldom in Terence as compared with Plautus, and need but slight notice here.

The commonest measure in Latin Comedy is the Iambic Senarius (Greek Iambic Trimeter Acatalectic). It is the ordinary metre of the dialogue, and contains at least two-thirds of the iambic verses in Terence's six comedies. The scheme is:

⏑ –́ ⏑ – | ⏑ –́ ⏑ – | ⏑ –́ ⏑ ⏓

It consists of six iambic feet, of which the sixth is always pure, with *syllaba anceps;* but, as Priscian notes in his treatise, *De Metris Comicis*, the tribrach ⏑ ⏑́ ⏑, spondee – –́, anapaest ⏑ ⏑ –́, and dactyl – ⏑́ ⏑, are admitted as substitutes for the iambus in any place except the

last. The proceleusmatic (⏑⏑⏑́⏑) is also allowed in the first place, and the fifth foot must not be an iambic word. This principle of substitution holds good, to a greater or less degree, for all the iambic and trochaic metres of Plautus and Terence. A common substitute in all metres is the spondee. But to introduce into the verse a foot containing a greater number of *morae*, or units of time (⏑), than that which properly belongs to the fundamental foot of the measure would seem to violate the theory of equivalents. The violation, however, is more apparent than real, for the spondee, or other substituted foot, was approximately reduced to the time of the iambus or trochee by rapid utterance or slurring of the syllables, and so became the practical equivalent of the principal foot. It was not the full spondee of Vergil. The principle may be illustrated by an example taken from early English poetry:

> "Hĕr glŏ́r | ious glĭ́ttĕr | ănd lī́ght | dŏth ắll | mēns éyes |
> ămắze."
>
> (Spenser, *F. Q.* 1. 4. 16.)

Here a dactyl in the second place and a spondee in the fifth are so pronounced as to occupy approximately the same time as an iambus. The regular caesura of the iambic senarius is after the first syllable of the third foot (penthemimeral).

The Iambic Septenarius (Greek Iambic Tetrameter Catalectic) is more rarely used than the senarius. The scheme is as follows:

⏑ ́– ⏑ – | ⏑ ́– ⏑ – | ⏑ ́– ⏑ – | ⏑ ́– ⏑̄

It consists of seven and a half feet. The regular division

of the verse is after the fourth foot (diaeresis), which permits hiatus and *syllaba anceps.* The fourth foot is preferably a pure iambus. Otherwise the verse admits all the substitutions of the senarius.

The Iambic Octonarius (Greek Iambic Tetrameter Acatalectic) is comparatively rare in the comic poets, but occurs most frequently in the *cantica.* The scheme is:

⏑ –́ ⏑ – | ⏑ –́ ⏑ – | ⏑ –́ ⏑ – | ⏑ –́ ⏑ ⏓

It consists of eight full iambic feet. Diaeresis is regular after the fourth foot, which is pure as in the septenarius.

The Iambic Quaternarius (Iambic Dimeter Acatalectic), ⏑ –́ ⏑ – | ⏑ –́ ⏑ –, is found occasionally. It may also be catalectic. Such short verses are generally combined with longer ones of the same kind, and are called *clausulae.* They may belong either to iambic or trochaic metre.

There are two principal trochaic metres. The Trochaic Septenarius (Greek Trochaic Tetrameter Catalectic) runs as follows:

–́ ⏑ – ⏑ | –́ ⏑ – ⏑ | –́ ⏑ – ⏑ | –́ ⏑ ⏓

It is made up of seven and a half trochaic feet. The customary division (diaeresis) is after the fourth foot, as in the iambic septenarius, and hiatus and *syllaba anceps* are also admitted there. Substitutions are freely allowed with the exception that in the seventh place the tribrach alone may take the place of the trochee. This metre appears to have been used in dialogue almost as frequently as the iambic senarius, and to have been preferred especially in scenes of bustle and excitement.

It was the chosen metre for the recitative passages, and occurs regularly at the close of Terence's comedies.

The TROCHAIC OCTONARIUS (Greek Trochaic Tetrameter Acatalectic)

–́ ⏑ – ⏑ | –́ ⏑ – ⏑ | –́ ⏑ – ⏑ | –́ ⏑ – ⏑

was used chiefly at the commencement of scenes, as in Ad. 2. 1. 1. Diaeresis occurs as in the septenarius, and allows hiatus and *syllaba anceps.* Substitutions are freely admitted, as in the iambic senarius. Besides these the Trochaic Quaternarius Catalectic (Trochaic Dimeter Cat.), –́ ⏑ – ⏑ | –́ ⏑ –, may be mentioned. Instances of its use as a *clausula* are found in the *Adelphoe* and elsewhere.

The other metres, as already remarked, are unusual in Terence. They are:

1. Choriambic Tetrameter:

   –́ ⏑ ⏑ – | –́ ⏑ ⏑ – | –́ ⏑ ⏑ – | ⏑ –́ ⏓

2. Cretic Tetrameter:

   –́ ⏑ – | –́ ⏑ – | –́ ⏑ – | –́ ⏑ ⏒

3. Bacchiac Tetrameter:

   ⏑ –́ – | ⏑ –́ – | ⏑ –́ – | ⏑ –́ ⏒

4. Dactylic Tetrameter:

   –́ ⏑ ⏑ | –́ ⏑ ⏑ | –́ ⏑ ⏑ | –́ ⏑ ⏒

Number 1 occurs twice (611, 612) or, including 613 (see list of metres), three times in the *Adelphoe.* All examples of the other three are in the *Andria.* They are: 626-634, cretic; 481-484 and 637, 638, bacchiac; 625, dactylic.

It will be observed that in all iambic and trochaic metres a single measure embraces a dipody, a series of two feet, and that while the Greek terms, trimeter, etc.,

refer to the number of dipodies, the Latin names, senarius, etc., indicate the actual number of feet. Another point to be noticed is the difference between the word-accent and the verse-accent. The former is the ordinary accent of prose and common speech, and is determined by the natural quantity of the syllables without reference to the position of the word in the verse. Bentley (in his Σχεδίασμα) says that in ordinary pronunciation the word-accent never fell on the last syllable. All dissyllables were therefore paroxytone, as *déus*, *módum*. In words of more than two syllables the accent fell on the penult, if it were long; on the antepenult, if the penult were short. Thus, *amắbunt*, but *péctŏris*, *aúrĕus* (proparoxytone). The verse-accent was the ictus, or metrical beat, which fell at regular intervals in the verse. The syllable receiving it was determined solely by the position of that syllable in the line. The natural word-accent might or might not coincide with it. If the two accents come together there is no difficulty. If they do not the verse-accent should prevail. A line taken from Shakespeare, *Ham.* 1. 2, will illustrate this:

> "'Tis swéet | and cóm | mendá | ble ín | your ná | ture Hámlet,"

in which the natural word-accent of "comméndable" is overpowered by the accent of the verse. The accents printed in the Latin text indicate the principal verse-accent in each dipody. Another and lighter verse-accent, not so marked, falls upon the corresponding heavy syllable in the other foot of the dipody.

It is a law of language that accent causes the syllable

on which it falls to receive strength or weight at the expense of those about it. Accordingly either accent might have the effect of weakening the syllable which immediately preceded or followed it. In the most remote period of the language nearly all suffixes had long vowels, and it is probable that the word-accent was allowed to fall upon other syllables than the penult and antepenult. But the law restricting the word-accent to these syllables was already well in force when Plautus began to write, and did much to increase the natural tendency toward a neglect of final syllables in pronunciation. Thus, many final syllables once long became short, and short syllables were correspondingly obscured, while final consonants were often dropped altogether. Especially was this so in iambic words, or dissyllables with short penult, as in the imperatives *rógă*, *iúbĕ*, *cáuĕ*, *rédĭ*, etc., and in declension, as *nóuŏ*, *léuĭ*, *hérĭ*, *uírŏs*, and also in words like *ápud*, *quídem*, *érat*, *párum*, *sénex*, etc., whose final consonant thus fails to make position with an initial consonant in the following word. This tendency was partly checked by Ennius for the literary Latin, so that in authors subsequent to Plautus and Terence we find many final syllables of iambic words restored to their original long quantity. Of course the effect was merely intensified if the two accents coincided. But if the verse-accent fell on the final syllable, the effect was to cause the natural long quantity of that syllable to be retained. This principle held good also for words of three or more syllables, as *ómniá* (Heaut. 575), *Aéschinús* (Ad. 260), *uírginé* (Ad. 346), *áccipít* (Eun. 1082), *aúgeát* (Ad. 25). In fact the effect of the verse-accent extended to all

iambic combinations,[1] and may be expressed in general as follows: *When the first syllable of an iambic sequence* (⏑–), *or the syllable following it, receives the ictus, the second syllable of the sequence may be shortened.* A few examples taken from the *Adelphoe* are *Séd ĕstne* (569), *Íd ĕsse* (862), *óbstetrícem erăt míssa* (618), *quód quidem ín té* (692), for trochaic metre; *Per ŏppréssionem* (238), *sed ŏsténdere* (142), for iambic. The cases in which monosyllables, or words which become monosyllables through elision, receive this shortening are very numerous. Compare 692 above, and *quod ăd te áttinet* (186), *séd ĕx fratre* (40), *quid hĭc negoti* (642), etc.

The tendency to shorten long unaccented syllables was assisted by a general inclination to slur over or obscure final consonants, especially *d*, *l*, *m*, *n*, *r*, *s*, *t*, as illustrated in some of the examples given above. Hence the seeming violation of the law of position, which is so strictly observed in Augustan poetry; for as one of two consonants might be obscured or wholly dropped the vowel before them was not made long—a peculiarity not confined to the last syllables of words. The consonants *m*, *r*, *s*, *t*, *d* suffer this obscuration most frequently, as *Sўrŭ(m) fíeri* (Ad. 960); *sŏrŏ(r) díctast* (Eun. 157); *dŏmŭ(s) súmptuosa* (Ad. 760); *stŭdĕ(t) pár* (Ad. 73); *ăpŭ(d) te út* (Andr. 408); *ĕră(t) míssa* (Ad. 618), and even *ĕră(nt) quí* (Ad. 332). For final *n* and *l* compare *tămĕ(n) uíx* (Ad. 145), and *sĭmŭ(l) uéreor* (Hec. 575). We find *n* disappearing also in words like *i(n)de*, *u(n)de*, *i(n)ter*, etc., and *m* failing to make position in *nempe*, *omnis*, *ambo*, and the like.

[1] Cf., however, Hallidie's Introd. to the Capt. p. 53, note.

Indifference to doubled consonants tended to a like result. In fact early Latin had no doubled consonants until the time of Ennius, who was the first to write them. Thus the pronoun *ille* is often a pyrrhic (◡ ◡), *e.g.* Ad. 72, 213, and was probably written *ile* by Terence himself. Compare *supĕllectile* (Phorm. 666), and *ĕccum*, *ŏpportune*, *ŏppressionem*, *ĭmmo* in Ad. 720, 81, 238, and 483 respectively. The frequent occurrence of a short vowel before *x* also belongs under this head.

Synizesis, or the fusion of two separate successive vowel sounds into one, is to be found often in the comic poets.[1] Thus *deus* is pronounced *dyūs*, and similarly other forms of this word, and the possessive pronouns. It is the same with the various forms of *is* and *idem*, e.g. *eos* = *yōs*. So *fuisse* is pronounced *fwisse*, and in like manner the other perfect forms of *esse*. Additional examples of this treatment are, *d͞ies*, *d͞iu*, *sc͞io*, *aiebam* = *aibam*, *aisne* = *ain*, *aït* = *ait*, *huius* (pronounced *hweese*), *quoius* (*quoise*), *amicitia* (*amitia*), *mulier* (*mulyer*), *siue*, *nisi*, *mihi*, *tibi*, *sibi*, *ibi* (pronounced as monosyllables), two vowels sounded as one when brought together by composition (as in *proin*, *dehinc*, *deinde*), *cave* pronounced *cau*, and many more. In cases of synaloepha, whether the final syllable ends in *m* or a vowel merely, care must be taken, says Quintilian (9. 4. 40), so to run the syllables into one as not to lose entirely the sound of the first: thus *intrō͡ auferte*, not *intr'auferte*, and *egō͡ in*, not *eg'in*.

[1] When this happens between two words it is more correctly termed synaloepha (συναλοιφά, Quint. 9. 4. 36).

Hiatus is properly the absence of synaloepha, and is of rare occurrence in Terence.[1] It is admitted (1) after an interjection, (2) at a change of speakers, (3) in the caesura or diaeresis of the verse, (4) where there is a decided pause in the sense. Most frequently, however, both in Plautus and Terence, hiatus is found in cases where a monosyllable, ending in a long vowel, or in *m* preceded by a vowel, forms the first syllable of a resolved arsis,[2] the long vowel then becoming short, *e.g.* 111 *mĕ́ ăd*, 215 *quĭ́ hŏdie*, 118 *dŭ́m ĕrit.* Compare Munro's note on Lucretius, ii. 404.

The changes and peculiarities described above are in general only varieties of shrinkage or contraction, due in large measure to the necessity of accommodating the popular pronunciation of early Latin to the exigencies of a foreign metre.

It is hoped that enough has been said to enable the student to make at least a start in his study of Terentian scansion. Some additional assistance is offered in the notes, and a fuller treatment of the metres is to be found in the works to which the student is referred on page lvi.

[1] See Spengel's Introd. to Andr. p. xxxii.

[2] Arsis is used in this edition as it is used by Spengel, Hallidie, and others, and as it has been commonly used until recently, since the time of Bentley, to signify the accentuated part of the foot, while thesis signifies the unaccented part. This is contrary, however, to the Greek signification of the words thesis and arsis, and the exact reverse of their correct application. Cf. Allen and Greenough's Lat. Gram. p. 406, and especially Prof. M. W. Humphrey's Introd. to Soph. Antig. p. lv., Harper's Class. Series.

Characters and Plot of the *Adelphoe*

The principal characters of the *Adelphoe* are two brothers, elderly men, Micio and Demea by name. Second in importance are two young men, Aeschinus and Ctesipho, also brothers, and sons of Demea. Micio has adopted his brother's elder son, Aeschinus, a youth of generous impulses, but wild and reckless. Micio is an easy-going old bachelor, whose theory of education is that kindness and indulgence are more effective with the young than harshness and severity. In his dealings with Aeschinus he carries this theory to the extreme. Demea, on the contrary, is the type of the stern and unyielding father, who keeps his son under strict surveillance at home, and fills his mind with moral precepts. Accordingly Ctesipho is, to all appearances, an exemplary youth, and a marked contrast to his brother. But Ctesipho too has his evil tendencies, which, though not evident at first, are subsequently brought to light, and are only strengthened by the undue restraint imposed upon him by his father. Thus the two extremes in education, that of excessive laxity on the one hand, and of harsh control on the other, are shown through the action of the play to lead to the same or equally pernicious results. The piece therefore has a didactic purpose, which underlies the effort to entertain and amuse. The doctrine involved is that the golden mean should be observed in the training of youth, and it is the skill with which this idea is wrought out, and the comparatively high moral tone of the entire drama, that

ıave caused the *Adelphoe* to be ranked as, in general, the ›est of the Terentian comedies.

Minor characters in the play are—the slave Syrus, a ·lever but unscrupulous rogue who encourages the young nen in their dissipations and their efforts to deceive heir parents; Geta and Canthara, also slaves, but faithful ınd honest; Sostrata, a widow, the *matrona* of the play, ınd the mother of Pamphila of whom Aeschinus is namoured; Hegio, the elderly and respectable gentle-nan of the old school, who is at hand to assist the vidow of his old friend in her necessity; and Sannio, he *leno* or slave-dealer, from whom Aeschinus, assisted y his body-slave Parmeno, carries off the music-girl, 3acchis, for the benefit of his brother Ctesipho.

The plot turns upon the loves of Aeschinus and Ctesipho. The former had been secretly attached to Pamphila nine months before the action of the play ›egins. Ctesipho also is in love with the *psaltria* from he start. The play opens with a discussion between Micio and Demea upon parental training, in which Demea, who has heard of the abduction of the music-girl y Aeschinus, reproaches his brother for his laxity in the ·ducation of his adopted son. Sostrata, too, is in despair ıt the apparent unfaithfulness of Aeschinus, who has romised to marry her daughter. Sostrata appeals to Hegio, who in turn makes protest to Micio, and is pro-nised by the latter that all shall be made right. Mean-ime Aeschinus, who has not wavered in his attachment o Pamphila, is distracted at finding himself in a false osition, and fears to reveal the truth lest he should etray his brother's secret. But Micio, who is informed

of the actual situation, entraps him into making a confession, and promises him that Pamphila shall be his wife. Meantime Ctesipho has been detected by his father in the society of the music-girl. Demea is much enraged and vents his wrath on Micio, in whose house the girl has been sheltered. The action is largely carried on and much enlivened by the pranks of Syrus, who is in the confidence of the young men, and makes it his business to cajole the anxious Demea, and assure him of Ctesipho's exemplary behaviour. When the truth at last comes out, Demea concludes that to indulge his rage is useless, and hits upon an expedient by which to square accounts with Micio, and teach him a lesson. Experience has shown him that his own system of education is as great a failure as that of his brother, and that in addition to this he is disliked and avoided on account of his churlishness and severity. Accordingly he puts on, all at once, the affability of manner and the kindly bearing which had made for Micio so many friends, and carries his newly assumed character to extremes. He flatters Syrus and Geta, greets Aeschinus in affectionate tones, and sanctions his marriage with Pamphila. Finally, with the aid of Aeschinus, he extracts from his brother a promise to marry Sostrata, to present Hegio with a farm, and to give Syrus and his wife their freedom. He even consents to the union of Ctesipho and Bacchis. Micio is overcome with amazement, and Demea amid flattering expressions of gratitude, showered on him by all who have profited by his complaisancy, takes occasion to bring home to Micio the folly of his course, and, in closing the play, to offer some solid counsel and assurances of good will to the young men.

P. TERENTI AFRI

ADELPHOE

DIDASCALIA

INCIPIT	TERENTI	ADELPHOE
ACTA	LVDIS	FVNERÀLIB.
L. AEMELIO	PAVLO	[QVOS] FECERE
Q. FABIVS	MAXVMVS	P. CORNELIVS AFRICANVS
EG*IT*	L. AMBIVIVS	TVRPIO
[L. HATILIVS	PRAENESTINVS]	
MODOS	FECIT	FLACCVS CLAVDI
TIBĪS	SARRANIS	TOTA
GRAECA	MENANDRV	
FACTA	VI.	
M. CORNELIO	CETHEGO	L. ANICIO GALLO COS.

G. SVLPICI APOLLINARIS PERIOCHA

Duós cum haberet Démea adulescéntulos,
Dat Mícioni frátri adoptandum Aéschinum,
Sed Ctésiphonem rétinet. hunc citharístriae
Lepóre captum súb duro ac tristí patre
Fratér celabat Aéschinus ; famám reï,
Amórem in sese tránsferebat ; dénique
Fidícinam lenoni éripit. uitiáuerat
Idem Aéschinus ciuem Átticam paupérculam
Fidémque dederat hánc sibi uxorém fore.
Deméa iurgare, gráuiter ferre ; móx tamen
Vt uéritas patefáctast, ducit Aéschinus
Vitiátam, potitur Ctésipho citharístriam.

PERSONAE

[PROLOGVS]
MICIO SENEX
DEMEA SENEX
SANNIO LENO
AESCHINVS ADVLESCENS
(MERETRIX [BACCHIS ?])
(PARMENO SERVOS)
SYRVS SERVOS
CTESIPHO ADVLESCENS
SOSTRATA MATRONA
CANTHARA ANVS
GETA SERVOS
HEGIO SENEX
(PAMPHILA VIRGO)
DROMO PVER
[CANTOR]

PROLOGVS

Postquám poëta sénsit scripturám suam
Ab iníquis obseruári et aduorsários
Rapere ín peiorem pártem quam acturí sumus
* * * * * * :
Indício de se ipse érit, uos eritis iúdices,
Laudín an uitio dúci id factum opórteat.
Synápothnescontes Díphili comoédiast :
Eam Cómmorientis Plaútus fecit fábulam.
In Graéca adulescens ést, qui lenoni éripit
Meretrícem in prima fábula : eum Plautús locum
Relíquit integrum. eum híc locum sumpsít sibi
In Adélphos, uerbum dé uerbo expressum éxtulit.
Eam nós acturi súmus nouam : pernóscite
Furtúmne factum exístumetis án locum
Reprénsum, qui praetéritus neclegéntiast.
Nam quód isti dicunt máliuoli, homines nóbilis
Hunc ádiutare adsídueque una scríbere :
Quod illí maledictum uéhemens esse exístumant,
Eam laúdem hic ducit máxumam, quom illís placet,
Qui uóbis uniuórsis et populó placent,
Quorum ópera in bello, in ótio, in negótio

Suo quísque tempore úsust sine supérbia.
Dehinc ne éxpectetis árgumentum fábulae :
Senés qui primi uénient, ei partem áperient,
In agéndo partem osténdent. facite aequánimitas
* * * * * *
Poétae ad scribendum aúgeat indústriam.

ACTVS I

Micio

SENEX

Storáx!—non rediit hác nocte a cena Aéschinus I 1
Neque séruolorum quísquam, qui aduorsum íerant.
Profécto hoc uere dícunt: si absis úspiam
Atque íbi si cesses, éuenire ea sátius est,
Quae in te úxor dicit ét quae in animo cógitat
Iráta, quam illa quaé parentes própitii.
Vxór, si cesses, aút te amare cógitat
† Aut téte amari aut † pótare atque animo óbsequi.
[Et tibi bene esse soli, sibi quom sit male.]
Ego quía non rediit fílius quae cógito!
Quibus núnc sollicitor rébus! ne aut ille álserit
Aut úspiam cecíderit a*c* praefrégerit
Aliquíd. uah, quemquamne hóminem in animo instítuere
Paráre quod sit cárius quam ipse ést sibi!
Atque éx me hic natus nón est, sed ex fratre ést meo.
Dissímili is studiost iam índe ab adulescéntia:
Ego hánc clementem uítam urbanam atque ótium

Secútus sum et, quod fórtunatum istí putant,
Vxórem numquam habui. ílle contra haec ómnia:
Ruri ágere uitam; sémper parce ac dúriter
Se habére; uxorem dúxit; nati fílii
Duo: índe ego hunc maiórem adoptauí mihi;
Edúxi a paruolo, hábui, amaui pró meo;
In eó me oblecto, sólum id est carúm mihi.
Ille út item contra me hábeat facio sédulo:
Do, praétermitto, nón necesse habeo ómnia
Pro meó iure agere; póstremo, alii clánculum
Patrés quae faciunt, quaé fert adulescéntia,
Ea né me celet cónsuefeci fílium.
Nam quí mentiri aut fállere insuerít patrem,
Audácter tanto mágis audebit céteros.
Pudóre et liberálitate líberos
Retinére satius ésse credo quám metu.
Haec frátri mecum nón conueniunt néque placent.
Venit ád me saepe clámans 'quid agis, Mício?
Quor pérdis adulescéntem nobis? quór amat?
Quor pótat? quor tu his rébus sumptum súggeris,
Vestítu nimio indúlges? nimium inéptus es.'
Nimium ípse est durus praéter aequomque ét bonum,
Et érrat longe meá quidem senténtia,
Qui impérium credat gráuius esse aut stábilius,
Vi quód fit, quam illud quód amicitia adiúngitur.
Mea síc est ratio et síc animum inducó meum:
Maló coactus quí suom officiúm facit,
Dum id réscitum iri crédit, tantispér pauet;
Si spérat fore clam, rúrsum ad ingeniúm redit.
Ille quém beneficio adiúngas ex animó facit,

Studet pár referre, praésens absensque ídem erit.
Hoc pátriumst, potius cónsuefacere fílium
Sua spónte recte fácere quam alienó metu:
Hoc páter ac dominus ínterest. hoc quí nequit,
Fateátur nescire ímperare líberis.
Sed éstne hic ipsus, dé quo agebam? et cérte is est.
Nescío quid tristem uídeo: credo, iam út solet
Iurgábit. saluom te áduenire, Démea,
Gaudémus.

DEMEA MICIO

SENES II

De. Ehem, opportúne: te ipsum quaérito. I 2
Mi. Quid trístis es? De. Rogás me? ubi nobis Aéschinus*t*?
Sciét quid tristis égo sim? Mi. Dixin hóc fore?
Quid fécit? De. Quid ille fécerit? quem néque pudet
Quicquám nec metuit quémquam neque legém putat
Tenére se ullam. nam ílla quae antehac fácta sunt
Omítto: modo quid díssignauit? Mi. Quíd nam id est?
De. Forés ecfregit átque in aedis ínruit
Aliénas; ipsum dóminum atque omnem fámiliam
Mulcáuit usque ad mórtem; eripuit múlierem
Quam amábat: clamant ómnes indigníssume
Factum ésse. hoc aduenienti quod mihi, Mício,
Dixére! in orest ómni populo. dénique,
Si cónferendum exémplumst, non fratrém uidet

Rei dáre operam, ruri ésse parcum ac sóbrium?
Nullum húius simile fáctum. haec quom illi, Mício,
Dicó, tibi dico: tú illum corrumpí sinis.
MI. Homine ímperito númquam quicquam iniústiust,
Qui nísi quod ipse fécit nil rectúm putat.
DE. Quorsum ístuc? MI. Quia tu, Démea, haec male iúdicas.
Non ést flagitium, míhi crede, adulescéntulum
Scortári, neque potáre: non est; néque fores
Ecfríngere. haec si néque ego neque tu fécimus,
Non síit egestas fácere nos. tu núnc tibi
Id laúdi ducis, quód tum fecisti ínopia?
Iniúriumst; nam si ésset unde id fíeret,
Facerémus. et tu illúm tuom, si essés homo,
Sinerés nunc facere, dúm per aetatém licet,
Potiús quam, ubi te expectátum eiecissét foras,
Aliéniore aetáte post facerét tamen.
DE. Pro Iúppiter, tu homo ádigis me ad insániam!
Non ést flagitium fácere haec adulescéntulum? MI. Ah,
Auscúlta, ne me optúndas de hac re saépius:
Tuom fílium dedísti adoptandúm mihi;
Is méus est factus: sí quid peccat, Démea,
Mihi péccat; ego illi máxumam partém fero.
Obsónat, potat, ólet unguenta: dé meo;
Amat: dábitur a me argéntum, dum erit cómmodum;
Vbi nón erit, fortásse excludetúr foras.
Forés ecfregit: réstituentur; díscidit
Vestém: resarciétur; et, dis grátia,
Est únde haec fiant, ét adhuc non molésta sunt.
Postrémo aut desine aút cedo quemuis árbitrum
Te plúra in hac re péccare ostendam. DE. Eí mihi,

Pater ésse disce ab íllis, qui ueré sciunt.
MI. Natúra tu illi páter es, consiliís ego.
DE. Tun cónsiliis quicquam? MI. Áh, si pergis, ábiero.
DE. Sicíne agis? MI. An ego tótiens de eadem re aúdiam?
DE. Curaést mihi. MI. Et mihi cúraest. uerum, Démea,
Curémus aequam utérque partem: tu álterum,
Ego item álterum; nam ambós curare própemodum
Repóscere illum est quém dedisti. DE. Ah, Mício!
MI. Mihi síc uidetur. DE. Quíd istic? si tibi istúc placet,
Profúndat perdat péreat, nil ad me áttinet.
Iam sí uerbum ullum pósthac . . MI. Rursum, Démea,
Iráscere? DE. An non crédis? repeton quém dedi?
Aegrést; alienus nón sum; si obsto . . em, désino.
Vnúm uis curem: cúro; et est dis grátia,
Quom ita út uolo est. isté tuos ipse séntiet
Postérius . . nolo in íllum grauius dícere.—
MI. Nec níl neque omnia haéc sunt quae dicít tamen:
Non níl molesta haec súnt mihi, sed osténdere
Me aegré pati illi nólui. nam itást homo:
Quom pláco, aduorsor sédulo et detérreo,
Tamen uíx humane pátitur; uerum si aúgeam
Aut étiam adiutor sim éius iracúndiae,
Insániam profécto cum illo. etsi Aéschinus
Non núllam in hac re nóbis facit iniúriam.

Quam hic nón amauit méretricem ? aut quoi nón dedit
Aliquíd ? postremo núper (credo iam ómnium
Taedébat) dixit uélle uxorem dúcere.
Sperábam iam deféruisse adulescéntiam :
Gaudébam. ecce autem de íntegro ! nisi quídquid est,
Volo scíre atque hominem cónuenire, si ápud forumst.

ACTVS II

Sannio Aeschinvs (Parmeno) [Bacchis ?]

leno adulescens servos (meretrix)

Sa. Óbsecro, populáres, ferte mísero atque innocénti auxilium : II 1
Súbuenite inopi. Ae. Ótiose : núnciam ilico híc consiste.
Quíd respectas ? níl periclist : númquam, dum ego adero, híc te tanget.
Sa. Égo istam inuitis ómnibus . . !
Ae. Quamquámst scelestus, nón committet hódie umquam iterum ut uápulet.
Sa. Aéschine, audi, né te ignarum fuísse dicas meórum morum :
Léno ego sum. Ae. Scio. Sa. Át ita, ut usquam fuít fide quisquam óptuma.
Tú quod te postérius purges, hánc iniuriám mihi nolle
Fáctam esse, huius non fáciam. crede hoc, égo meum ius pérsequar,
Néque tu uerbis sólues umquam, quód mihi re male féceris.
Nóui ego uostra haec 'nóllem factum : dábitur ius iurándum, indignum

Te ésse iniuria hác,' indignis quom égomet sim acceptús modis.
AE. Ábi prae strenue ác fores aperi. SA. Céterum hoc nilí facis?
AE. I íntro nunciám tu. SA. Enim non sinam. AE. Áccede illuc, Pármeno;
Nímium istuc abísti: hic propter húnc adsiste: em, síc uolo.
Caue núnciam oculos á meis oculis quóquam demoueás tuos,
Ne móra sit, si innuerím, quin pugnus cóntinuo in mala haéreat.
SA. Istúc uolo ergo ipsum éxperiri. AE. Em, sérua. omitte múlierem.
SA. O indígnum facinus! AE. Nísi caues, geminábit. SA. Ei miseró mihi!
AE. Non ínnueram; uerum ín istam partem pótius peccató tamen.
I núnciam.—SA. Quid hóc reist? regnumne, Aéschine, hic tu póssides?
AE. Si póssiderem, ornátus esses éx tuis uirtútibus.
SA. Quid tíbi rei mecumst? AE. Níl. SA. Quid? nostin quí sim? AE. Non desídero.
SA. Tetigín tui quicquam? AE. Si áttigisses, férres infortúnium.
SA. Qui tíbi magis licét meam habere, pró qua ego argentúm dedi?
Respónde. AE. Ante aedis nón fecisse erit mélius hic conuícium;
Nam sí molestus pérgis esse, iam íntro abripiere átque ibi
Vsque ád necem operiére loris. SA. Lóris liber? AE. Síc erit.

Sa. O hóminem inpurum! hicíne libertatem áiunt esse aequam ómnibus?
Ae. Si sátis iam debacchátus es, leno, aúdi si uis núnciam.
Sa. Egon débacchatus sum aútem an tu in me? Ae. Mítte ista atque ad rém redi.
Sa. Quam rém? quo redeam? Ae. Iámne me uis dícere id quod ad te áttinet?
Sa. Cupio, aéqui modo aliquíd. Ae. Vah, leno iníqua me non uólt loqui.
Sa. Lenó sum, perniciés communis, fáteor, adulescéntium,
Periúrus, pestis; támen tibi a me núlla ortast iniúria.
Ae. Nam hercle étiam hoc restat. Sa. Ílluc quaeso rédi, quo coepisti, Aéschine.
Ae. Minís uiginti tú illam emisti (quaé res tibi uortát male!):
Argénti tantum dábitur. Sa. Quid? si ego tíbi illam nolo uéndere,
Cogés me? Ae. Minume. Sa. Námque id metui. Ae. Néque uendundam cénseo,
Quae líberast; nam ego líberali illam ádsero causá manu.
Nunc uíde utrum uis, argéntum accipere an caúsam meditarí tuam.
Delíbera hoc, dum ego rédeo, leno.—Sa. Pró supreme Iúppiter,
Mínume miror qui ínsanire occípiunt ex iniúria.
Dómo me eripuit, uérberauit; me ínuito abduxít meam;
Hómini misero plús quingentos cólaphos infregít mihi.

Ób malefacta haec tántidem emptam póstulat sibi trádier.
Vérum enim quando béne promeruit, fíat: suom ius póstulat.
Áge iam cupio, sí modo argentum réddat. sed ego hoc háriolor:
Ýbi me dixeró dare tanti, téstis faciet ílico,
Véndidisse mé; de argento sómnium: 'mox; crás redi.'
Íd quoque possum férre, modo si réddat, quamquam iniúriumst.
Vérum cogito íd quod res est: quándo eum quaestum occéperis,
Áccipiunda et músitanda iniúria adulescéntiumst.
Séd nemo dabít: frustra egomet mécum has rationés puto.

SYRVS SANNIO

SERVOS LENO

II 2 SY. Tace, égomet conueniam ípsum: cupide accípiat faxo atque étiam
Bene dícat secum esse áctum. quid istuc, Sánnio, est, quod te aúdio
Nescío quid concertásse cum ero? SA. Númquam uidi iníquius
Certátionem cómparatam, quam haéc hodie inter nós fuit:
Ego uápulando, ille uérberando, usque ámbo defessí sumus.
SY. Tua cúlpa. SA. Quid facerem? SY. Ádulescenti mórem gestum opórtuit.

SA. Qui pótui melius, quí hodie usque os praébui? SY. Age, scis quíd loquar?
Pecúniam in locó neclegere máxumum interdúmst lucrum. hui,
Metuísti, si nunc dé tuo iure cóncessisses paúlulum,
Adoléscenti esses mórigeratus, hóminum homo stultíssume,
Ne nón tibi istuc faéneraret. SA. Égo spem pretio nón emo.
SY. Numquám rem facies: ábi, inescare néscis homines, Sánnio.
SA. Credo ístuc melius ésse; uerum ego númquam adeo astutús fui,
Quin quídquid possem mállem auferre pótius in praeséntia.
SY. Age nóui tuom animúm: quasi iam usquam tíbi sint uigintí minae,
Dum † huic óbsequare † praéterea autem te áiunt proficiscí Cyprum, SA. Hem.
SY. Coemísse hinc quae illuc uéheres multa, náuem conductam: hóc scio
Animús tibi pendet. úbi illinc spero rédieris tamen, hóc ages.
SA. Nusquám pedem. perii hércle: hac illi spe hóc inceperúnt. SY. Timet:
Iniéci scrupulum hómini. SA. O scelera: illúd uide,
Vt in ípso articulo oppréssit. emptae múlieres
Complúres et item hinc ália quae portó Cyprum.
Nisi eo ád mercatum uénio, damnum máxumumst.
Nunc si hóc omitto ac túm agam ubi illinc rédiero,

Nil ést: refrixerít res: 'nunc demúm uenis?
Quor pássu's? ubi eras?' út sit satius pérdere
Quam aut núnc manere tám diu aut tum pérsequi.

SY. Iamne énumerasti id quód ad te rediturúm putes?

SA. Hocine íllo dignumst? hócine incipere Aéschinum,
Per oppréssionem ut hánc mi èripere póstulet?

SY. Labáscit. unum hoc hábeo: uide si sátis placet:
Potiús quam uenias ín periclum, Sánnio,
Seruésne an perdas tótum, diuiduóm face;
Minás decem conrádet alicunde. SA. Eí mihi,
Etiám de sorte núnc uenio in dubiúm miser?
Pudét nil? omnis déntis labefecít mihi,
Praetérea colaphis túber est totúm caput:
Etiam ínsuper defraúdat? nusquam abeo. SY. Vt lubet:
Num quíd uis quin abeam? SA. Ímmo hercle hoc quaesó, Syre:
Vt ut haéc sunt acta, pótius quam litís sequar,
Meum míhi reddatur, sáltem quanti emptást, Syre.
Scio té non usum antehác amicitiá mea:
Memorém me dices ésse et gratum. SY. Sédulo
Faciám. sed Ctesiphónem uideo: laétus est
De amíca. SA. Quid quod te óro? SY. Paulispér mane.

CTESIPHO SANNIO SYRVS

ADVLESCENS LENO SERVOS

II 3 CT. Abs quíuis homine, quóm est opus, benefícium accipere gaúdeas;

Verum énim uero id demúm iuuat, si quem aéquomst facere is béne facit.
O fráter frater, quíd ego nunc te laúdem? satis certó scio:
Numquam íta magnifice quícquam dicam, id uírtus quin superét tua.
Itaque únam hanc rem me habére praeter álios praecipuam árbitror,
Fratrem hómini nemini ésse primarum ártium magis príncipem.
SY. O Ctésipho. CT. O Syre, Aéschinus ubist? SY. Éllum, te expectát domi. CT. Hem.
SY. Quid est? CT. Quíd sit? illius ópera, Syre, nunc uíuo. festiuóm caput,
Qui *quom* ómnia sibi póst putauit ésse prae meo cómmodo,
Maledícta, famam, meúm laborem et péccatum in se tránstulit.
Nil póte supra. quid nám foris crepuit? SY. Máne, mane: ipse exít foras.

AESCHINVS CTESIPHO SYRVS SANNIO

ADVLESCENTES II SERVOS LENO

AE. Vbist ílle sacrilegús? SA. Me quaerit. núm quid nam ecfert? óccidi: II 4
Nil uídeo. AE. Ehem opportúne: te ipsum quaéro: quid fit, Ctésipho?
In tútost omnis rés: omitte uéro tristitiém tuam.
CT. Ego illam hércle uero omítto, qui quidem te hábeam fratrem: o mi Aéschine,
O mí germane! ah, uéreor coram in ós te laudare ámplius,

Ne id ádsentandi mágis quam quo habeam grátum facere exístumes.
AE. Age inépte, quasi nunc nón norimus nós inter nos, Ctésipho.
Hoc míhi dolet, nos séro *re*scisse ét *rem* paene in eúm locum
Redísse, ut si omnes cúperent tibi nil póssent auxiliárier.
CT. Pudébat. AE. Ah, stultítiast istaec, nón pudor. tam ob páruolam
Rem paéne e patria! túrpe dictu. deós quaeso ut istaec próhibeant.
CT. Peccáui. AE. Quid aït tándem nobis Sánnio? SY. Iam mítis est.
AE. Ego ád forum ibo, ut húnc absoluam; tu *i* íntro ad illam, Ctésipho.
SA. Syre, ínsta. SY. Eamus; námque hic properat ín Cyprum. SA. N*on* tám quidem,
Quam uís: etiam maneo ótiosus híc. SY. Reddetur: né time.
SA. At ut ómne reddat. SY. Ómne reddet; táce modo ac sequere hác. SA. Sequor.—
CT. Heus heús, Syre. SY. Quid est? CT. Óbsecro te hercle, hóminem istum inpuríssumum
Quam prímum absoluitóte, ne, si mágis inritatús siet,
Aliqua ád patrem hoc permánet atque ego túm perpetuo périerim.
SY. Non fíet, bono animo és: tu cum illa te íntus oblecta ínterim
Et léctulos iube stérni nobis ét parari cétera.
Ego iám transacta ré conuortam mé domum cum obsónio.
CT. Ita quaéso. quando hoc béne successit, hílarem hunc sumamús diem.

ACTVS III

SOSTRATA CANTHARA

MVLIER ANVS

So. Óbsecro, mea nútrix, quid nunc fíet? Ca. Quid fiát rogas? III 1
Recte édepol spero. módo dolores, méa tu, occipiunt prímulum:
Iam núnc times, quasi númquam adfueris, númquam tute pépereris?
So. Miserám me, neminem hábeo, solae súmus; Geta autem hic nón adest;
Néc quem ad obstetrícem mittam, néc qui accersat Aéschinum.
Ca. Pól is quidem iam hic áderit; nam numquam únum intermittít diem,
Quin sémper ueniat. So. Sólus mearum míseriarumst rémedium.
Ca. É re nata mélius fieri haud pótuit quam factúmst, era,
Quándo uitium oblátumst, quod ad illum áttinet potíssumum,
Tálem, tali *ingénio* atque animo, nátum ex tanta fámilia.
So. Íta pol est ut dícis: saluos nóbis deos quaeso út siet.

GETA SOSTRATA CANTHARA

SERVOS MVLIER ANVS

III 2 GE. Nunc íllud est, quom, si ómnia omnes súa consilia cónferant
Atque huíc malo salútem quaerant, aúxili nil ádferant,
Quod míhique eraeque fíliaeque erílist. uae miseró mihi !
Tot rés repente círcumuallant se, únde emergi nón potest :
Vís egestas íniustitia sólitudo infámia.
Hócine saeclum ! o scélera, o genera sácrilega, o hominem ínpium !
SO. Me míseram, quid nam est quód sic uideo tímidum et properantém Getam ?
GE. Quem néque fides neque iús iurandum néque illum misericórdia
Représsit neque refléxit neque quod pártus instabát prope,
Quoi míserae indigne pér uim uitium obtúlerat. SO. Non intéllego
Sátis quae loquitur. CA. Própius obsecro áccedamus, Sóstrata. GE. Ah,
Me míserum, uix sum cómpos animi, ita árdeo iracúndia.
Nil ést quod malim quam íllam totam fámiliam dari mi óbuiam,
Vt ego hánc iram in eos éuomam omnem, dum aégritudo haec ést recens.
[Satis mihi id habeam supplici, dum illos ulciscar modo.]

Seni ánimam primum extínguerem ipsi, qui íllud produxít scelus;
Tum autém Syrum inpulsórem, uah, quibus íllum lacerarém modis!
Sublíme*n* medium arríperem et capite pr*ón*um in terra státuerem,
Vt cérebro dispergát uiam.
Ádulescenti ipsi ériperem oculos, póst haec praecipitém darem.
Céteros ruerem ágerem raperem, túnderem et prostérnerem.
Sed césso eram hoc malo ínpertire própere? So. Reuocemús: Geta. Ge. Hem,
Quísquis es, sine me. So. Égo sum Sostrata. Ge. Ýbi east? te ipsam quaérito,
Te éxpecto; oppido ópportune te óbtulisti mi óbuiam.
Éra . . So. Quid est? quid trépidas? Ge. Ei mi! Ca. Quíd festinas, mí Geta?
Ánimam recipe. Ge. prórsus . . So. Quíd istuc 'prórsus' ergost? Ge. périimus.
Áctumst. So. Eloquere, óbsecro te, quíd *f*it? Ge. Iam . . So. Quid 'iám,' Geta?
Ge. Aéschinus . . So. Quid is érgo? Ge. alienus ést ab nostra fámilia. So. Hem,
Périi. qua re? Ge. Amáre occepit áliam. So. Vae miseraé mihi!
Ge. Néque id occulte fért, a lenone ípsus eripuít palam.
So. Sátine hoc certumst? Ge. Cértum. hisce oculis égomet uidi, Sóstrata. So. Ah,
Me míseram! quid iam crédas? aut quoi crédas? nostrumne Aéschinum,

Nostrám uitam omnium, ín quo nostrae spés opesque omnés sitae
Erant? quí sine hac iurábat se unum númquam uicturúm diem?
Qui se ín sui gremió positurum púerum dicebát patris,
Ita óbsecraturum, út liceret hánc sibi uxorem dúcere?
Ge. Era, lácrumas mitte ac pótius quod ad hanc rem ópus est porro próspice:
Patiámurne an narrémus quoipiam? Ca. Aú au, mi homo, sánun es?
An hoc próferendum tíbi uidetur úsquam? Ge. Mi quidem nón placet.
Iam prímum illum alieno ánimo a nobis ésse res ipsa índicat.
Nunc si hóc palam proférimus, ille infítias ibit, sát scio:
Tua fáma et gnatae uíta in dubium uéniet. tum si máxume
Fateátur, quom amet áliam, non est útile hanc illí dari.
Quaprópter quoquo pácto tacitost ópus. So. Ah, minume géntium:
Non fáciam. Ge. Quid ages? So. Próferam. Ca. Hem, mea Sóstrata, uide quám rem agas.
So. Peióre res locó non potis est ésse quam in quo núnc sitast.
Primum índotatast; túm praeterea, quaé secunda ei dós erat,
Periít: pro uirginé dari nuptum nón potest. hoc rélicuomst:
Si infítias ibit, téstis mecum est ánulus quem amíserat.

Postrémo quando ego cónscia mihi sum á me culpam esse hánc procul
Neque prétium neque rem ullam íntercessisse ílla aut me indignám, Geta,
Expériar. GE. Quid istic? cédo, ut melius dícis. SO. Tu quantúm potes*t*
Abi atque Hégioni cógnato eius rem énarrato omnem órdine;
Nam is nóstro Simuló fuit summus ét nos coluit máxume.
GE. Nam hercle álius nemo réspicit nos. SO. Própere tu, mea Cánthara,
Curre, óbstetricem accérse, ut quom opus sit ne ín mora nobís siet.

DEMEA SYRVS

SENEX SERVOS

III 3

DE. Dispérii! Ctesiphónem audiui fílium
Vná fuisse in ráptione cum Aéschino.
Id mísero restat míhi mali, si illúm potest,
Qui aliquoí reist etiam, eum ád nequitiem addúcere.
Vbi ego íllum quaeram? crédo abductum in gáneum
Aliquó: persuasit ílle inpurus, sát scio.
Sed eccúm Syrum ire uídeo: iam hinc scibo úbi siet.
Atque hércle hic de grege íllost: si me sénserit
Eum quaéritare, númquam dicet cárnufex.
Non óstendam id me uélle. SY. Omnem rem módo seni
Quo pácto haberet, énarramus órdine:

Nil quícquam uidi laétius. De. Pro Iúppiter,
Hominís stultitiam! Sy. Cónlaudauit fílium;
Mihi, qui íd dedissem cónsilium, egit grátias.
De. Disrúmpor! Sy. Argentum ádnumerauit ílico;
Dedít praeterea in súmptum dimidiúm minae;
Id dístributum sáne est ex senténtia. De. Hem,
Huic mándes, si quid récte curatúm uelis.
Sy. Ehem Démea, haud aspéxeram te. quíd agitur?
De. Quid agátur? uostram néqueo mirarí satis
Ratiónem. Sy. Est hercle inépta; ne dicám dolo,
Absúrda. piscis céteros purgá, Dromo;
Gongrum ístum maxumum ín aqua sinito lúdere
Tantísper: ubi ego rédiero, exossábitur;
Prius nólo. De. Haecine flagítia? Sy. Mi quidem nón placent,
Et clámo saepe. sálsamenta haec, Stéphanio,
Fac mácerentur púlchre. De. Di uostrám fidem,
Vtrúm studione id síbi habet an laudí putat
Fore, sí perdiderit gnátum? uae miseró mihi!
Vidére uideor iám diem illum, quom hínc egens
Profúgiet aliquo mílitatum. Sy. O Démea,
Istúc est sapere, nón quod ante pedés modost
Vidére, sed etiam ílla quae futúra sunt
Prospícere. De. Quid? istaec iám penes uos psáltriast?
Sy. Ellam íntus. De. Eho, an domíst habiturus? Sy. Crédo, ut est
Deméntia. De. Haecin fíeri! Sy. Inepta lénitas
Patris ét facilitas práua. De. Fratris mé quidem
Pudét pigetque. Sy. Nímium inter uos, Démea,

(Non quía ades praesens díco hoc) pernimium ínterest.
Tu, quántus quantu's, níl nisi sapiéntia es,
Ille sómnium. *num* síneres uero illúm tuom
Facere haéc? DE. Sinerem illum? aut nón sex totis ménsibus
Prius ólfecissem, quám ille quicquam coéperet?
SY. Vigilántiam tuam tú mihi narras? DE. Síc siet
Modo ut núnc est, quaeso. SY. Vt quísque suom uolt ésse, itast.
DE. Quid eúm? uidistin hódie? SY. Tuomne fílium?
Abigam húnc rus. iam dudum áliquid ruri agere árbitror.
DE. Satin scís ibi esse? SY. Oh, qui égomet produxi. DE. Óptumest:
Metuí ne haereret híc. SY. Atque iratum ádmodum.
DE. Quid aútem? SY. Adortust iúrgio fratrem ápud forum
De psáltria istac. DE. Aín uero? SY. Ah, nil réticuit.
Nam ut númerabatur fórte argentum, intéruenit
Homo de ínprouiso: coépit clamare 'o Aéschine,
Haecíne flagitia fácere te! haec te admíttere
Indígna genere nóstro!' DE. Oh, lacrumo gaúdio!
SY. 'Non tu hóc argentum pérdis, sed uitám tuam.'
DE. Saluós sit! spero, est símilis maiorúm suom. SY. Hui.
DE. Syre, praéceptorum plénust istorum ílle. SY. Phy.
Domi hábuit unde dísceret. DE. Fit sédulo:
Nil praétermitto; cónsuefacio; dénique
Inspícere tamquam in spéculum in uitas ómnium

Iubeo átque ex aliis súmere exemplúm sibi :
'Hoc fácito.' Sy. Recte sáne. De. 'Hoc fugito.' Cállide.
De. 'Hoc laúdist.' Sy. Istaec rés est. De. 'Hoc uitió datur.'
Sy. Probíssume. De. Porro aútem . . Sy. Non hercle ótiumst
Nunc mi aúscultandi. píscis ex senténtia
Nactús sum : ei mihi ne córrumpantur caútiost.
Nam id nóbis tam flagítiumst quam illa, Démea,
Non fácere uobis, quaé modo dixti ; et quód queo
Consératis ad eundem ístunc praecipió modum :
'Hoc sálsumst, hoc adústumst, hoc lautúmst parum ;
Illúd recte : iterum síc memento.' sédulo
Moneó, quae possum pró mea sapiéntia :
Postrémo tamquam in spéculum in patinas, Démea,
Inspícere iubeo et móneo quid facto úsus sit.
Inépta haec esse, nós quae facimus, séntio ;
Verúm quid facias ? út homost, ita morém geras.
Num quíd uis ? De. Mentem uóbis meliorém dari.
Sy. Tu rús hinc ibis ? De. Récta. Sy. Nam quid tu híc agas,
Vbi sí quid bene praecípias, nemo obtémperet ?—
De. Ego uéro hinc abeo, quándo is, quam ob rem huc uéneram,
Rus ábiit : illum cúro unum, ille ad me áttinet :
Quando íta uolt frater, de ístoc ipse uíderit.

Sed quís illic est, quem uídeo procul? estne Hégio
Tribúlis noster? sí satis cerno, is est hércle. uah,
Homo amícus nobis iam índe a puero: o dí boni,
Ne illíus modi iam nóbis magna cíuium
Penúriast antíqua uirtute ác fide!
Haud cíto mali quid órtum ex hoc sit públice.
Quam gaúdeo! ubi etiam húius generis réliquias
Restáre uideo, uíuere etiam núnc lubet.
Oppériar hominem hic, út salutem et cónloquar.

HEGIO DEMEA GETA (PAMPHILA)

SENES II SERVOS VIRGO

HE. Pro di ínmortales, fácinus indignúm, Geta, III 4
Quod nárras! GE. Sic est fáctum. HE. Ex illan fámilia
Tam inlíberale fácinus esse ortum! o Aéschine,
Pol haúd paternum istúc dedisti! DE. Vídelicet
De psáltria hac audíuit: id illi núnc dolet
Aliéno, pater eius níli pendit. eí mihi,
Vtinam híc prope adesset álicubi atque audíret haec!
HE. Nisi fácient quae illos aéquomst, haud sic aúferent.
GE. In té spes omnis, Hégio, nobís sitast:
Te sólum habemus, tú es patronus, tú pater:
Illé tibi moriens nós commendauít senex:
Si déseris tu, périimus. HE. Caue díxeris:

Neque fáciam neque me sátis pie posse árbitror.

De. Adíbo. saluere Hégionem plúrimum
Iubeo. He. Óh, te quaerebam ípsum: salue, Démea.
De. Quid aútem? He. Maior fílius tuos Aéschinus,
Quem frátri adoptandúm dedisti, néque boni
Neque líberalis fúnctus officiúmst uiri.
De. Quid istúc est? He. Nostrum amícum noras Símulum
Aequálem? De. Quid ni? He. Fíliam eius uírginem
Vitiáuit. De. Hem. He. Mane: nón dum audisti, Démea,
Quod ést grauissumum. De. Án quicquam est etiam ámplius?
He. Vero ámplius; nam hoc quídem ferundum aliquó modost:
Persuásit nox amór uinum adulescéntia:
Humánumst. ubi scit fáctum, ad matrem uírginis
Venit ípsus ultro lácrumans orans óbsecrans
Fidém dans, iurans se íllam ducturúm domum.
Ignótumst, tacitumst, créditumst. uirgo éx eo
Compréssu grauida fáctast (mensis décumus est):
Ille bónus uir nobis psáltriam, si dís placet,
Paráuit, quicum uíuat; illam déserit.
De. Pro cérton tu istaec dícis? He. Mater uírginis
In médiost, ipsa uírgo, res ipsa, híc Geta
Praetérea, ut captus ést seruorum, nón malus
Neque inérs: alit illas, sólus omnem fámiliam
Susténtat: hunc abdúce, uinci, quaére rem.
Ge. Immo hércle extorque, nísi ita factumst, Démea.

Postrémo non negábit: coram ipsúm cedo.
DE. Pudét: nec quid agam né*que* quid huic respóndeam
Sció. (PA.) Miseram me, dífferor dolóribus!
Iunó Lucina, fér opem! serua me óbsecro! HE. Hem,
Num nam ílla quaeso párturit? GE. Certe, Hégio. HE. Em,
Illaéc fidem nunc uóstram inplorat, Démea:
Quod uós ius cogit, íd uoluntate ímpetret.
Haec prímum ut fiant deós quaeso, ut uobís decet.
Sin áliter animus uóster est, ego, Démea,
Summá ui defendam hánc atque illum mórtuom.
Cognátus mihi erat; úna a pueris páruolis
Sumus éducti; una sémper militiae ét domi
Fuimús; paupertatem úna pertulimús grauem.
Quaprópter nitar, fáciam, experiar, dénique
Animám relinquam pótius quam illas déseram.
Quid míhi respondes? DE. Frátrem conueniam, Hégio.
HE. Sed, Démea, hoc tu fácito cum animo cógites:
Quam uós facillume ágitis, quam estis máxume
Poténtes dites fórtunati nóbiles,
Tam máxume uos aéquo animo aequa nóscere
Opórtet, si uos uóltis perhiberí probos.
DE. Redíto: fient quaé fieri aequomst ómnia.
HE. Decét te facere. Géta, duc me intro ad Sóstratam.—
DE. Non me índicente haec fíunt: utinam hic sít modo
Defúnctum! uerum nímia illaec licéntia
Profécto euadet ín aliquod magnúm malum.
Ibo ác requiram frátrem, ut in eum haec éuomam.

Hegio

SENEX

III 5 Bono ánimo fac sis, Sóstrata, et istam quód potes
Fac cónsolere. ego Mícionem, si ápud forumst,
Conuéniam atque ut res géstast narrabo órdine:
Si est, *ís* facturus út sit officiúm suom,
Faciát; sin aliter de hác re est eius senténtia,
Respóndeat mi, ut quíd agam quam primúm sciam.

ACTVS IV

Ctesipho Syrvs

adulescens servos

Ct. Aín patrem hinc abísse rus? Sy. Iam dúdum. Ct. Dic sodés. Sy. Apud uillamst: IV 1
Núnc quom maxume óperis aliquid fácere credo. Ct. Vtinám quidem!
Quod cúm salute eius fíat, ita se défetigarít uelim,
Vt tríduo hoc perpétuo prorsum e lécto nequeat súrgere.
Sy. Ita fíat, et istoc sí quid potis est réctius. Ct. Ita; nam húnc diem
Miseré nimis cupio, ut coépi, perpetuom ín laetitia dégere.
Ét illud rus nulla ália causa tám male odi, nísi quia propest:
Quód si abesset lóngius,
Príus nox oppressísset illi *eum*, quam húc reuorti pósset iterum.
Núnc ubi me illic nón uidebit, iam húc recurret, sát scio:
Rogitábit me, ubi fúerim: 'ego hoc *te* tóto non uidí die.'

Quid dícam? Sy. Nilne in méntemst? Ct. Numquam quícquam. Sy. Tanto néquior.
Cliéns amicus hóspes nemost uóbis? Ct. Sunt: quid póstea?
Sy. Hisce ópera ut data sit? Ct. Quaé non data sit? nón potest fierí. Sy. Potest.
Ct. Intérdius; sed si híc pernocto, caúsae quid dicám, Syre?
Sy. Vah, quám uellem etiam nóctu amicis óperam mos essét dari!
Quin tu ótiosus ésto: ego illius sénsum pulchre cálleo.
Quom féruit maxumé, tam placidum quási ouem reddo. Ct. Quó modo?
Sy. Laudári te lubénter audít: fácio te apud illúm deum:
Virtútes narro. Ct. Meás? Sy. Tuas: homini ílico lacrumaé cadunt
Quasi púero gaudio. ém tibi autem! Ct. Quíd nam est? Sy. Lupus in fábula.
Ct. Pater ést? Sy. *Is* ipsust. Ct. Syre, quid agimus? Sy. Fúge modo intro, ego uídero.
Ct. Si quíd rogabit, núsquam tu me: audístin? Sy. Potine ut désinas?

DEMEA CTESIPHO SYRVS

SENEX ADVLESCENS SERVOS

IV 2 De. Né ego homo sum infélix: fratrem núsquam inuenio géntium;
Praéterea autem, dum íllum quaero, a uílla mercennárium

Vídi: is filiúm negat esse rúri. nec quid agám scio.
CT. Sýre. SY. Quid est? CT. Men quaérit? SY. Verum. CT. Périi. SY. Quin tu animó bono es.
DE. Quíd hoc, malum, infelícitatis? néqueo satis decérnere;
Nísi me credo huic ésse natum reí, ferundis míseriis.
Prímus sentió mala nostra, prímus rescisco ómnia;
Prímus porro obnúntio; aegre sólus, si quid fít, fero.
SY. Rídeo hunc: primum aít se scire: is sólus nescit ómnia.
DE. Núnc redeo: si fórte frater rédierit uisó. // CT. Syre,
Óbsecro, uide ne ílle huc prorsus se ínruat. SY. Etiám taces?
Égo cauebo. CT. Númquam hercle hodie ego ístuc committám tibi;
Nám me iam in cellam áliquam cum illa cóncludam: id tutíssumumst.
SY. Áge, tamen ego hunc ámouebo.—DE. Séd eccum sceleratúm Syrum.
SY. Nón hercle hic qui uólt durare quísquam, si sic fít, potest.
Scíre equidem uoló, quod mihi sint dómini: quae haec est míseria!
DE. Quíd ille gannit? quíd uolt? quid aïs, bóne uir? est fratér domi?
SY. Quíd, malum, 'bone uír' mihi narras? équidem perii. DE. Quíd tibist?
SY. Rógitas? Ctesiphó me pugnis míserum et istam psáltriam

Ýsque occidit. De. Hém, quid narras? Sy. Ém, uide ut discidít labrum.
De. Quam ób rem? Sy. Me inpulsóre hanc emptam esse aít. De. Non tu eum rus hínc modo
Próduxe aibas? Sy. Fáctum; uerum uénit post insániens:
Níl pepercit. nón puduisse uérberare hominém senem!
Quem égo modo puerúm tantillum in mánibus gestauí meis.
De. Laúdo: Ctesiphó, patrissas: ábi, uirum te iúdico.
Sy. Laúdas? ne ille cóntinebit pósthac, si sapiét, manus.
De. Fórtiter. Sy. Perquám, quia miseram múlierem et me séruolum,
Quí referire nón audebam, uícit: hui, perfórtiter.
De. Nón potuit meliús. idem quod ego séntit te esse huic reí caput.
Séd estne frater íntus? Sy. Non est. De. Ýbi illum inueniam cógito.
Sy. Scío ubi sit, uerum hódie numquam mónstrabo. De. Hem, quid aïs? Sy. Ita.
De. Dímminuetur tíbi quidem iam cérebrum. Sy. At nomen néscio
Íllius hominis, séd locum noui úbi sit. De. Dic ergó locum.
Sy. Nóstin porticum ápud macellum hac deórsum? De. Quid ni nóuerim?
Sy. Praéterito hac récta platea súrsus: ubi eo uéneris,
Clíuos deorsum uórsus est: hac [te] praécipitato. póstea

Ést ad hanc manúm sacellum: ibi ángiportum própter est.
De. Quód nam? Sy. Illi ubi etiám caprificus mágna est. De. Noui. Sy. Hac pérgito.
De. Íd quidem angipórtum non est péruium. Sy. Verum hércle. uah,
Cénsen hominem me ésse? erraui: in pórticum rursúm redi:
Sáne hac multo própius ibis ét minor est errátio.
Scín Cratini huius dítis aedis? De. Scío. Sy. Vbi eas praetérieris,
Ád sinistram hac récta platea; ubi ád Dianae uéneris,
Íto ad dextram. príus quam ad portam uénias, apud ipsúm lacum
Ést pistrilla et éxaduorsum fábrica: ibist. De. Quid íbi facit?
Sy. Léctulos in sóle ilignis pédibus faciundós dedit.
De. Vbi potetis uós: bene sane. séd cesso ad eum pérgere?—
Sy. Í sane: ego te exércebo hodie, ut dígnus es, silicérnium.
Aéschinus odióse cessat: prándium corrúmpitur;
Ctésipho autem in amórest totus. égo iam prospiciám mihi:
Nám iam adibo atque únum quicquid, quód quidem erit bellíssumum,
Cárpam et cyathos sórbilans paulátim hunc producám diem.

MICIO HEGIO

SENES II

IV 3 MI. Ego in hác re nil repério, quam ob rem laúder tanto opere, Hégio:
Meum offícium facio: quód peccatum a nóbis ortumst córrigo.
Nisi sí me in illo crédidisti esse hóminum numero, qui íta putant,
Sibi fíeri iniuriam últro, si quam fécere ipsi expóstules,
Et últro accusant. íd quia non est á me factum, agis grátias?
HE. Ah, mínume: numquam te áliter atque es *ésse* animum induxí meum.
Sed quaéso ut una mécum ad matrem uírginis eas, Mício,
Atque ístaec eadem quaé mihi dixti túte dicas múlieri:
Suspícionem hanc própter fratrem eius ésse et illam psáltriam

* * * * *

[MI. Si ita aequom censes aut si ita opus est facto, eamus. HE. Bene facis:]
Nam et ílli *ita* animum iám releuabis, quaé dolore ac míseria
Tabéscit, et tuo*m* offíci*um* fueris fúnctus. sed si alitér putas,
Egomét narrabo quaé mihi dixti. MI. Ímmo ego ibo. HE. Béne facis:
Omnés, quibus res sunt mínus secundae, mágis sunt nescio quó modo
Suspíciosi: ad cóntumeliam ómnia accipiúnt magis:

Proptér suam inpoténtiam se sémper credunt *lú*dier.
Quaprópter te ipsum púrgare ipsi córam placabílius est.
Mi. Et récte et uerum dícis. He. Sequere me érgo hac intro. Mi. Máxume.

Aeschinvs

adulescens

Discrúcior animi : IV 4
Hocíne de inprouisó mali mihi óbici tántum,
Vt neque quid mé faciam néc quid agam certúm s*i*t !
Mémbra metu débilia súnt ; animus timóre
Óbstipuit ; péctore consístere nil cónsili quit.
Vah, quó modo hac me expédiam turba ? tánta nunc
Suspício de me íncidit ;
Néque ea inmerito : Sóstrata
Crédit mihi me psáltriam hanc*e* emísse ; id anus mi indícium fecit.
Nám ut hinc forte ad óbstetricem erat míssa, ubi eam uidi, ílico
Accédo, rogito, Pámphila quid agát, iam partus ádsiet,
Eon óbstetricem accérsat. illa exclámat 'abi, abi : iam, Aéschine,
Satis diú dedisti uérba : sat adhuc túa nos frustratást fides.'
"Hem, quíd istuc obsecro" ínquam "est ?" 'ualeas, hábeas illam quaé placet.'

Sensi ílico id illas súspicari, séd me reprehendí tamen,
Ne quíd de fratre gárrulae illi dícerem ac fierét palam.
Núnc quid faciam? dícam fratris ésse hanc? quod minumést opus
Ýsquam ecferri. ac mítto: fieri pótis est ut ne qua éxeat:
Íd ipsum metuo ut crédant. tot concúrrunt ueri símilia:
Égomet rapui ipse; égomet solui argéntum; ad me abductást domum.
Haéc adeo mea cúlpa fateor fíeri. non me hanc rém patri,
Ýt ut erat gesta, índicasse! exórassem ut eam dúcerem.
Céssatum usque adhúc est: nunc porro, Aéschine, expergíscere!
Núnc hoc primumst: ád illas ibo, ut púrgem me. accedam ád fores.
Périi: horresco sémper, ubi pultáre hasce occipió miser.
Heús heus: Aeschinús ego sum. aperite áliquis actutum óstium.
Pródit nescio quís: concedam huc.

Micio Aeschinvs

SENEX ADVLESCENS

IV 5 Mi. Íta uti dixi, Sóstrata,
Fácite; ego Aeschinúm conueniam, ut quó modo acta haec sínt sciat.

Séd quis ostium hóc pultauit? Ae. Páter hercle est: perii. Mi. Aéschine,
Ae. Quid huic híc negotist? Mi. túne has pepulistí fores?
Tacet. quór non ludo hunc áliquantisper? mélius est,
Quandóquidem hoc numquam mi ípse uoluit dícere.
Nil míhi respondes? Ae. Nón equidem istas, quód sciam.
Mi. Ita? nám mirábar, quíd hic negoti essét tibi.
Erúbuit: salua rés est. Ae. Dic sodés, pater,
Tibi uéro quid istic ést reï? Mi. Nil mí quidem.
Amícus quidam me á foro abduxít modo
Huc áduocatum síbi. Ae. Quid? Mi. Ego dicám tibi:
Habitánt hic quaedam múlieres paupérculae;
Vt opínor eas non nósse te, et certó scio;
Neque ením diu huc migrárunt. Ae. Quid tum póstea?
Mi. Virgo ést cum matre. Ae. Pérge. Mi. Haec uirgo orbást patre;
Hic méus amicus ílli genere est próxumus:
Huic léges cogunt núbere hanc. Ae. Perií! Mi. Quid est?
Ae. Nil: récte: perge. Mi. Is uénit ut secum áuehat:
Nam habitát Mileti. Ae. Hem, uírginem ut secum áuehat?
Mi. Sic ést. Ae. Miletum usque óbsecro? Mi. Ita. Ae. Animó malest.
Quid ipsaé? quid aiunt? Mi. Quíd illas censes? níl enim.
Comménta mater ést, esse ex alió uiro

Nescío quo puerum nátum, neque eum nóminat ;
Priórem esse illum, nón oportere huíc dari.
AE. Eho, nónne haec iusta tíbi uidetur pós*cere* ?
MI. Non. AE. Óbsecro, non ? án illam hinc abducét, pater ?
MI. Quid illám ni abducat ? AE. Fáctum a uobis dúriter
Inmísericorditérque atque etiam, si ést, pater,
Dicéndum magis apérte, inliberáliter.
MI. Quam ob rém ? AE. Rogas me ? quíd illi tandem créditis
Fore ánimi misero, qui ílla consueuít prior ?
Qui infélix haud scio án illam misere núnc amet,
Quom hanc síbi uidebit praésens praesenti éripi,
Abdúci ab oculis ? fácinus indignúm, pater !
MI. Qua rátione istuc ? quís despondit ? quís dedit ?
Quoi quándo nupsit ? aúctor his rebús quis est ?
Quor dúxit alienam ? AE. Án sedere opórtuit
Domi uírginem tam grándem, dum cognátus huc
Illínc ueniret, éxpectantem ? haec, mí pater,
Te dícere aequom fúit et id defendere.
MI. Ridículum : aduorsumne íllum causam dícerem,
Quoi uéneram aduocátus ? sed quid ista, Aéschine,
Nostra ? aút quid nobis cum íllis ? abeamús. quid est ?
Quíd lacrumas ? AE. Pater, óbsecro, ausculta. MI. Aéschine, audiui ómnia
Ét scio ; nam té amo : quo magis quaé agis curae súnt mihi.
AE. Íta uelim me prómerentem amés, dum uiuas, mí pater,
Ýt me hoc delictum ádmisisse in me, íd mihi uehementér dolet

Ét me tui pudét. Mi. Credo hercle; nam íngenium nouí tuom
Líberale; séd uereor ne indíligens nimiúm sies.
Ín qua ciuitáte tandem te árbitrare uíuere?
Vírginem uitiásti, quam te nón ius fuerat tángere.
Iam íd peccatum prímum magnum, *mágnum*, at humanúm tamen:
Fécere alii saépe item boni. at póstquam id euenít, cedo:
Núm quid circumspéxti? aut num quid túte prospextí tibi,
Quíd fieret? qua fíeret? si te mi ípsum puduit próloqui,
Quá resciscerem? haéc dum dubitas, ménses abierúnt decem.
Pródidisti et te ét illam miseram et gnátum, quod quidem in té fuit.
Quíd? credebas dórmienti haec tíbi confecturós deos?
Ét illam sine tua ópera in cubiculum íri deductúm domum?
Nólim ceterárum rerum té socordem eodém modo.
Bóno animo es, ducés uxorem. Ae. Hem. Mi. Bóno animo es, inquám. Ae. Pater,
Óbsecro, num lúdis [nunc] tu me? Mi. Égo te? quam ob rem? Ae. Néscio:
Quía tam misere hoc ésse cupio uérum, eo uereór magis.
Mi. Ábi domum ac deos cónprecare, ut úxorem accersás: abi.
Ae. Quíd? iam uxorem? Mi. Iám. Ae. Iam? Mi. Iam quantúm potest. Ae. Di mé, pater,
Ómnes oderínt, ni magis te quam óculos nunc ego amó meos.

Mi. Quíd? quam illam? Ae. Aeque. Mi. Pérbenigne. Ae. Quíd? ille ubist Milésius?
Mi. Périit: abiit, náuem ascendit. séd quor cessas? Ae. Abi, pater:
Tú potius deos cónprecare; nám tibi eos certó scio,
Quó uir melior múlto es quam ego, obtémperaturós magis.
Mi. Égo eo intro, ut quae opus súnt parentur: tú fac ut dixi, sí sapis. —
Ae. Quid hoc ést negoti? hoc ést patrem esse aut hóc est filium ésse?
Si fráter aut sodális esset, quí magis morem géreret?
Hic nón amandus? hícine non gestándus in sinúst? hem.
Itaque ádeo magnam mi ínicit sua cómmoditate cúram,
Ne inprúdens faciam fórte quod nolít: sciens cauébo.
Sed césso ire intro, né morae meis núptiis egomét sim?

Demea

SENEX

IV 6 De. Deféssus sum ambulándo: ut, Syre, te cúm tua
Monstrátione mágnus perdat Iúppiter!
Perréptaui usque omne óppidum: ad portam, ád lacum,
Quo nón? neque illi fábrica [ulla] erat nec frátrem homo
Vidísse se aibat quísquam. nunc ueró domi
Certum óbsidere est úsque, donec rédierit.

MICIO DEMEA

SENES II

MI. Ibo, íllis dicam núllam esse in nobís moram. IV 7
DE. Sed eccum ípsum. te iam dúdum quaero, Mício.
MI. Quid nám? DE. Fero alia flágitia ad te ingéntia
Boni íllius adulescéntis. MI. Ecce autém! DE. Noua,
Capitália. MI. Ohe iam! DE. Néscis qui uir sít. MI. Scio.
DE. O stúlte, tu de psáltria me sómnias
Agere: hóc peccatum in uírginemst ciuém. MI. Scio.
DE. Oho, scís et patere? MI. Quíd ni patiar? DE. Díc mihi,
Non clámas? non insánis? MI. Non: malím quidem.
DE. Puer nátust. MI. Di bene uórtant! DE. Virgo níl habet.
MI. Audíui. DE. Et ducenda índotatast. MI. Scílicet.
DE. Quid núnc futurumst? MI. Íd enim quod res ípsa fert:
Illínc huc transferétur uirgo. DE. O Iúppiter,
Istócine pacto opórtet? MI. Quid faciam ámplius?
DE. Quid fácias? si non ípsa re tibi istúc dolet,
Simuláre certe est hóminis. MI. Quin iam uírginem
Despóndi; res compósitast; fiunt núptiae;
Dempsí metum omnem: haec mágis sunt hominis. DE. Céterum

Placét tibi factum, Mício? Mi. Non, sí queam
Mutáre. nunc quom nón queo, animo aequó fero.
Ita uítast hominum, quási quom ludas tésseris:
Si illúd quod maxume ópus est iactu nón cadit,
Illúd quod cecidit fórte, id arte ut córrigas.
De. Corréctor! nempe tua árte uigintí minae
Pro psáltria periére: quae quantúm potest
Aliquo ábiciundast, sí non pretio, grátiis.
Mi. Neque ést neque illam sáne studeo uéndere.
De. Quid ígitur facies? Mi. Dómi erit. De. Pro diuóm fidem,
Meretríx et mater fámilias una ín domo?
Mi. Quor nón? De. Sanum te crédis esse? Mi. Equidem árbitror.
De. Ita mé di ament, ut uídeo ego tuam inéptiam,
Factúrum credo, ut hábeas quicum cántites.
Mi. Quor nón? De. Et noua nupta éadem haec discet. Mi. Scílicet.
De. Tu intér eas restim dúctans saltabís. Mi. Probe.
De. Probe? Mi. Ét tu nobiscum úna, si opus sit. De. Eí mihi!
Non te haéc pudent? Mi. Iam uéro omitte, Démea,
Tuam ístanc iracúndiam, atque ita utí decet
Hilarum ác lubentem fác te gnati in núptiis.
Ego hós conuenio: póst huc redeo. — De. O Iúppiter,
Hancíne uitam! hoscin móres! hanc deméntiam!
Vxór sine dote uéniet; intus psáltriast;
Domus súmptuosa; adeléscens luxu pérditus;
Senéx delirans. ípsa si cupiát Salus,
Seruáre prorsus nón potest hanc fámiliam.

SYRVS DEMEA

SERVOS SENEX

V 1

SY. Edepól, Syrisce, té curasti mólliter
Lautéque munus ádministrastí tuom :
Abi. séd postquam intus sum ómnium rerúm satur,
Prodeámbulare huc lúbitumst. DE. Illud sís uide :
Exémplum disciplínae ! SY. Ecce autem híc adest
Senex nóster. quid fit ? quíd tu es tristis ? DE. Óh scelus !
SY. Ohe iám ! tu uerba fúndis hic sapiéntia !
DE. Tu sí meus esses . . SY. Dís quidem esses, Démea,
Ac tuám rem constabilísses. DE. Exemplo ómnibus
Curárem ut esses. SY. Quam ób rem ? quid fecí ? DE. Rogas ?
In ípsa turba atque ín peccato máxumo,
Quod uíx sedatum sátis est, potastí, scelus,
Quasi ré bene gesta. SY. Sáne nollem huc éxitum.

DROMO SYRVS DEMEA

PVER SERVOS SENEX

V 2

DR. Heus Sýre, rogat te Ctésipho ut redeás. SY. Abi. —
DE. Quid Ctésiphonem hic nárrat ? SY. Nil. DE. Eho, cárnufex,

Est Ctésipho intus? SY. Nón est. DE. Quor hic nóminat?
SY. Est álius quidam, párasitaster paúlulus:
Nostín? DE. Iam scibo. SY. Quíd agis? quo abis? DE. Mítte me.
SY. Noli ínquam. DE. Non manum ábstines, mastígia?
An tíbi iam mauis cérebrum dispergam híc? SY. Abit. —
Edepól comissatórem haud sane cómmodum,
Praesértim Ctesiphóni! quid ego núnc agam?
Nisi, dum haéc silescunt túrbae, interea in ángulum
Aliquo ábeam atque edormíscam hoc uilli: síc agam.

MICIO DEMEA

SENES II

V 3 MI. Paráta a nobis súnt, ita ut dixi, Sóstrata:
Vbi uís . . quis nam a me pépulit tam grauitér fores?
DE. Ei míhi, quid faciam? quíd agam? quid clamem aút querar?
O caélum, o terra, o mária Neptuni! MI. Ém tibi:
Rescíuit omnem rem: íd nunc clamat scílicet.
Parátae lites: súccurrendumst. DE. Éccum adest
Commúnis corruptéla nostrum líberum.
MI. Tandém reprime iracúndiam atque ad té redi.
DE. Représsi, redii, mítto maledicta ómnia:
Rem ipsám putemus. díctum hoc inter nós fuit
(Ex te ádeo est ortum), né tu curarés meum

Neue égo tuom ? respónde. MI. Factumst, nón nego.
DE. Quor núnc apud te pótat ? quor recipís meum ?
Quor émis amicam, Mício ? num quí minus
Mihi idém ius aequomst ésse quod mecúmst tibi ?
Quando égo tuom non cúro, ne curá meum.
MI. Non aéquom dicis. DE. Nón ? MI. Nam uetus uerbum hóc quidemst,
Commúnia esse amícorum inter se ómnia.
DE. Facéte ! nunc demum ístaec nata orátiost.
MI. Auscúlta paucis, nísi molestumst, Démea.
Princípio, si id te mórdet, sumptum fílii
Quem fáciunt, quaeso hoc fácito tecum cógites :
Tu illós duo olim pró re tollebás tua,
Quod sátis putabas túa bona ambobús fore,
Et mé tum uxorem crédidisti scílicet
Ductúrum. eandem illam rátionem antiquam óbtine :
Consérua, quaere, párce, fac quam plúrimum
Illís relinquas : glóriam tu istam óbtine.
Mea, quaé praeter spem euénere, utantúr sine.
De súmma nil decédet : quod hinc accésserit,
Id dé lucro putáto esse omne. haec sí uoles
In ánimo uere cógitare, Démea,
Et mi ét tibi et illis démpseris moléstiam.
DE. Mittó rem : consuetúdinem amborúm . . MI. Mane :
Scio : ístuc ibam. múlta in homine, Démea,
Signa ínsunt, ex quibus cóniectura fácile fit,
Duo quóm idem faciunt, saépe ut possis dícere
'Hoc lícet inpune fácere huic, illi nón licet,'
Non quó dissimilis rés sit, sed quo is quí facit.
Quae ego inésse in illis uídeo, ut confidám fore

Ita ut uólumus. uideo eos sápere, intellegere, ín loco
Veréri, inter se amáre: sciris líberum
Ingénium atque animum: quó uis illos tú die
Reddúcas. at enim métuas, ne ab re sínt tamen
Omíssiores paúlo. o noster Démea,
Ad ómnia alia aetáte sapimus réctius;
Solum únum hoc uitium adfért senectus hóminibus:
Adténtiores súmus ad rem omnes, quám sat est:
Quod illós sat aetas ácuet. De. Ne nimiúm modo
Bonaé tuae istae nós rationes, Mício,
Et túos iste animus aéquos subuortát. Mi. Tace:
Non fíet. mitte iam ístaec; da te hodié mihi:
Expórge frontem. De. Scílicet ita témpus fert:
Faciúndumst. ceterum égo rus cras cum fílio
Cum prímo luci ibo hínc. Mi. De nocte cénseo:
Hodié modo hilarum fác te. De. Et istam psáltriam
Vna íllue mecum hinc ábstraham. Mi. Pugnáueris:
Eo pácto prorsum illi ádligaris fílium.
Modo fácito ut illam sérues. De. Ego istuc uídero.
Atque íbi fauillae pléna, fumi ac póllinis
Coquéndo sit faxo ét molendo; praéter haec
Merídie ipso fáciam ut stipulam cólligat:
Tam excóctam reddam atque átram quam carbóst. Mi. Placet:
Nunc míhi uidere sápere. atque equidem fílium
Tum etiám si nolit cógam ut cum illa uná cubet.

DE. Derídes ? fortunátu's, qui isto animó sies.
Ego séntio . . MI. Ah, pergísne ? DE. Iam iam désino.
MI. I ergo íntro, et quoi rei est, eí rei hunc sumamús diem.

ACTVS V

Demea

senex

V 4 Númquam ita quisquam béne subducta rátione ad uitám fuit,
Quín res aetas úsus semper áliquid adportét noui,
Áliquid moneat: út illa quae te scísse credas néscias,
Ét quae tibi putáris prima, in éxperiundo ut répudies.
Quód nunc mi euenít; nam ego uitam dúram, quam uixi úsque adhuc,
Própe iam excurso spátio omitto. id quam ób rem? re ipsa répperi
Fácilitate níl esse homini mélius neque cleméntia.
Íd esse uerum ex me átque ex fratre quoíuis facilest nóscere.
Ílle suam egit sémper uitam in ótio, in conuíuiis,
Clémens, placidus, núlli laedere ós, adridere ómnibus;

Síbi uixit, sibi súmptum fecit: ómnes bene dicúnt, amant.
Égo ille agrestis, saéuos, tristis, párcus, truculentús, tenax
Dúxi uxorem: quam íbi miseriam uídi! nati fílii:
Ália cura. heia aútem, dum studeo íllis ut quam plúrimum
Fácerem, contriui ín quaerundo uítam atque aetatém meam:
Núnc exacta aetáte hoc fructi pró labore ab eís fero,
Ódium; ille alter síne labore pátria potitur cómmoda.
Íllum amant, me fúgitant; illi crédunt consilia ómnia,
Íllum diligúnt, apud illum súnt ambo, ego desértus sum;
Íllum ut uiuat óptant, meam autem mórtem expectant scílicet.
Íta eos meo labóre eductos máxumo hic fecít suos
Paúlo sumptu: míseriam omnem ego cápio, hic potitur gaúdia.
Áge age nunciam éxperiamur cóntra, ecquid ego póssiem
Blánde dicere aút benigne fácere, quando hoc próuocat.
Égo quoque a meís me amari et mágni fieri póstulo:
Si íd fit dando atque óbsequendo, nón posteriorés feram.
Déerit: id mea mínume re fert, quí sum natu máxumus.

Syrvs Demea

servos senex

V 5 Sy. Heus Démea, orat fráter ne abeas lóngius.
De. Quis homo ? ó Syre noster, sálue : quid fit ? quíd agitur ?
Sy. Recte. De. Óptumest. iam núnc haec tria primum áddidi
Praetér naturam : 'o nóster, quid fit ? quíd agitur ?'
Seruom haúd inliberálem praebes te, ét tibi
Lubéns bene faxim. Sy. Grátiam habeo. De. Atquí, Syre,
Hoc uérumst et ipsa re éxperiere própediem.

Geta Demea

servos senex

V 6 Ge. Era, ego húc ad hos prouíso, quam mox uírginem
Accérsant. sed eccum Démeam. saluós sies.
De. O quí uocare ? Ge. Géta. De. Geta, hominem máxumi
Pretí te esse hodie iúdicaui animó meo ;
Nam is míhi profectost séruos spectatús satis,
Quoi dóminus curaest, íta uti tibi sensí, Geta,
Et tíbi ob eam rem, sí quid usus uénerit,
Lubéns bene faxim. méditor esse adfábilis,
Et béne procedit. Ge. Bónus es, quom haec exístumas.
De. Paulátim plebem prímulum fació meam.

AESCHINVS DEMEA SYRVS GETA

ADVLESCENS SENEX SERVI II

AE. Occídunt me quidem, dúm nimis sanctas núptias V 7
Student fácere : in adparándo consumúnt diem.
DE. Quid ágitur, Aeschine? AE. Éhem, pater mi, tu híc eras?
DE. Tuos hércle uero et ánimo et naturá pater,
Qui té amat plús quam hosce óculos. sed quor nón domum
Vxórem accersis? AE. Cúpio; uerum hoc míhi moraest,
Tibícina et hymenaéum qui cantént. DE. Eho,
Vin tu huíc seni auscultáre? AE. Quid? DE. Missa haéc face,
Hymenaéum turbas lámpadas tibícinas,
Atque hánc in horto máceriam iube dírui
Quantúm potest: hac tránsfer; unam fác domum;
Tradúce et matrem et fámiliam omnem ad nós. AE. Placet,
Patér lepidissume. DE. Eúge, iam lepidús uocor.
Fratri aédes fient péruiae, turbám domum
Addúcet, sumptu amíttet multa : quíd mea?
Ego lépidus ineo grátiam. iube núnciam
Dinúmeret ille Bábylo uigintí minas.
Syre, céssas ire ac fácere? SY. Quid ego? DE. Dírue.
Tu illás abi et tradúce. GE. Di tibi, Démea,
Bene fáciant, quom te uídeo nostrae fámiliae
Tam ex ánimo factum uélle. DE. Dignos árbitror.—
Quid tú aïs? AE. Sic opínor. DE. Multo réctiust

Quam illám puerperam húc nunc duci pér uiam
Aegrótam. AE. Nil enim uídi melius, mí pater.
DE. Sic sóleo. sed eccum Mício egreditúr foras.

MICIO DEMEA AESCHINVS

SENES II ADVLESCENS

V 8 MI. Iubet fráter? ubi is est? tún iubes hoc, Démea?
DE. Ego uéro iubeo et hác re et aliis ómnibus
Quam máxume unam fácere nos hanc fámiliam,
Colere ádiuuare adiúngere. AE. Ita quaesó, pater.
MI. Haud áliter censeo. DE. Immo hercle ita nobís decet.
Primum huíus uxorist máter. MI. Est. quid póstea?
DE. Proba ét modesta. MI. Ita áiunt. DE. Natu grándior.
MI. Scio. DE. Párere iam diu haéc per annos nón potest;
Nec qui eám respiciat quísquam est: solast. MI. Quam híc rem agit?
DE. Hanc te aéquomst ducere, ét te operam ut fiát dare.
MI. Me dúcere autem? DE. Té. MI. Me? DE. Te inquam. MI. Inéptis. DE. Si tu sís homo,
Hic fáciat. AE. Mi patér! MI. Quid tu autem huic, ásine, auscultas? DE. Níl agis:
Fieri áliter non potést. MI. Deliras. AE. Síne te exorem, mí pater.
MI. Insánis: aufer. DE. Áge, da ueniam fílio. MI. Satin sánus es?

Ego nóuos maritus ánno demum quínto et sexagénsumo
Fiam átque anum decrépitam ducam ? idne éstis auctorés mihi ?
Ae. Fac : prómisi ego illis. Mi. Prómisti autem ? dé te largitór, puer.
De. Age, quíd si quid te máius oret ? Mi. Quási non hoc sit máxumum.
De. Da uéniam. Ae. Ne grauére. De. Fac, promítte. Mi. Non omíttitis ?
Ae. Non, nísi te exorem. Mi. Vís est haec quidem. De. Áge prolixe, Mício.
Mi. Etsi hóc mihi prauom inéptum absurdum atque álienum a uitá mea
Vidétur : si uos tánto opere istuc uóltis, fiat. Ae. Béne facis.
De. Meritó te amo. uerúm . . *Mi.* Quid ? *De.* Ego dicam, hóc quom *con*fit quód uolo.
Mi. Quid núnc quod restat ? De. Hégio est *hic* hís cognatus próxumus,
Adfínis nobis, paúper : bene nos áliquid facere illí decet.
Mi. Quid fácere ? De. Agellist híc sub urbe paúlum quod locitás foras :
Huic démus qui fruátur. Mi. Paulum id aútemst ? De. Si multúmst, tamen
Faciúndumst : pro patre huíc est, bonus est, nóster est, recté datur.
Postrémo n*unc* meum íllud uerbum fácio, quod tu, Mício,
Bene ét sapienter díxti dudum : ‘ uítium commune ómniumst,
Quod nímium ad rem in senécta attenti súmus ’ : hanc maculam nós decet

Ecfúgere. et dictumst uére et re ipsa fíeri oportet. Ae. Mí pater !
Mi. Quíd ist*i*c ? dabitur quándoquidem hic uolt. *Ae.* Gaúdeo. *De.* _ ⸍ ◡ _
⸍ ◡ nunc tu mi és germanus páriter animo et córpore.
Suó sibi gladio hunc iúgulo.

SYRVS DEMEA MICIO AESCHINVS

SERVOS SENES II ADVLESCENS

V 9 Sy. Factumst quód iussisti, Démea.
De. Frúgi homo's. ergo édepol hodie meá quidem senténtia
Iúdico Syrum fíeri esse aequom líberum. Mi. Istunc líberum ?
Quód nam ob factum ? De. Múlta. Sy. O noster Démea, edepol uír bonu's !
Égo istos uobis úsque a pueris cúraui ambos sédulo :
Dócui, monui, béne praecepi sémper quae potui ómnia.
De. Rés apparet. ét quidem porro haec, óbsonare cúm fide,
Scórtum adducere, ádparare dé die conuíuium :
Nón mediocris hóminis haec sunt ófficia. Sy. O lepidúm caput !
De. Póstremo hodie in psáltria ista emúnda hic adiutór fuit,
Híc curauit : pródesse aequomst : álii meliorés erunt.
Dénique hic uolt fíeri. Mi. Vin tu hoc fíeri ? Ae. Cupio. Mi. Sí quidem

Tú uis: Syre, eho accéde huc ad me: líber esto. Sy. Béne facis.
Ómnibus gratiam hábeo, et seorsum tíbi praeterea, Démea.
De. Gaúdeo. Ae. Et ego. Sy. Crédo. utinam hoc perpétuom fiat gaúdium,
Phrýgiam ut uxorém meam una mécum uideam líberam!
De. Óptumam quidem múlierem. Sy. Et quidem tuó nepoti huius fílio
Hódie prima mámmam dedit haec. De. Hércle uero sério,
Síquidem prima dédit, haud dubiumst quín emitti aequóm siet.
Mi. Ób eam rem? De. Ob eam. póstremo a me argéntum quantist súmito.
Sy. Dí tibi, Demea, ómnes semper ómnia optata ófferant!
Mi. Sýre, processisti hódie pulchre. De. Síquidem porro, Mício,
Tú tuom officium fácies, atque huic áliquid paulum praé manu
Déderis, unde utátur: reddet tíbi cito. Mi. Istoc uílius.
Ae. Frúgi homost. Sy. Reddam hércle, da modo. Ae. Áge, pater! Mi. Post cónsulam.
De. Fáciet. Sy. O uir óptume! Ae. O patér mi festiuíssume!—
Mi. Quíd istuc? quae res tám repente móres mutauít tuos?
Quód prolubium? quaé istaec subitast lárgitas? De. Dicám tibi:
Ýt id ostenderém, quod te isti fácilem et festiuóm putant,

Íd non fieri ex uéra uita néque adeo ex aequo ét bono,
Séd ex adsentando, índulgendo et lárgiendo, Mício.
Núnc adeo si ob eám rem uobis méa uita inuisa, Aéschine, est,
Quía non iusta iniústa prorsus ómnia omnino óbsequor,
Míssa facio : ecfúndite, emite, fácite quod uobís lubet.
Séd si id uoltis pótius, quae uos própter adulescéntiam
Mínus uidetis, mágis inpense cúpitis, consulitís parum,
Haéc reprehendere ét corrigere me ét secundare ín loco :
Écce me, qui id fáciam uobis. Ae. Tíbi, pater, permíttimus :
Plús scis quid facto ópus sit. sed de frátre quid fiét ? De. Sino :
Hábeat ; in istac fínem faciat. Mi. Ístuc recte. *Cantor*. Plaúdite !

LIST OF METRES

V. 1–154	iambic Senarius	Prol. Act I. Sc. 1 and 2.
155–157	trochaic Octonarius	Act II. Sc. 1.
158	trochaic Quaternarius catal.	
159	iambic Octonarius	
160	trochaic Octonarius	
161	trochaic Septenarius	
162	trochaic Octonarius	
163, 164	trochaic Septenarius	
165	trochaic Octonarius	
166–169	trochaic Septenarius	
170–196	iambic Octonarius	
197–208	trochaic Septenarius	
209	iambic Septenarius	Act II. Sc. 2.
210–227	iambic Octonarius	
228–253	iambic Senarius	
254–287	iambic Octonarius	Act II. Sc. 3 and 4.
288	trochaic Septenarius	Act III. Sc. 1.
289–291	iambic Octonarius	
292, 293	trochaic Septenarius	
294	iambic Octonarius	
295–298	trochaic Septenarius	

299–302	iambic Octonarius	Act III. Sc. 2.
303, 304	trochaic Septenarius	
305–308	iambic Octonarius	
309	trochaic Septenarius (?)	
310–316	iambic Octonarius	
317	iambic Quaternarius	
318, 319	trochaic Septenarius	
320	iambic Octonarius	
321–329	trochaic Septenarius	
330–354	iambic Octonarius	
355–516	iambic Senarius	Act III. Sc. 3, 4, 5.
517	trochaic Octonarius	Act IV. Sc. 1.
518	trochaic Septenarius	
519–522	iambic Octonarius	
523	trochaic Octonarius (?)	
524	trochaic Quaternarius catal. (?)	
525	trochaic Octonarius	
526	trochaic Septenarius	
527–539	iambic Octonarius	
540–591	trochaic Septenarius	Act IV. Sc. 2.
592–609	iambic Octonarius	Act IV. Sc. 3.
610 a	iambic Ternarius catal. (?)	Act IV. Sc. 4 and 5.
610 b	iambic Quaternarius with an incomplete iambic Quaternarius	
611,612(?)	choriambic Trimeters with an iambic Binarius catal. (?)	
613	choriambic Trimeter with a trochaic Binarius (?)	
614	iambic Senarius (?)	
615	iambic Quaternarius catal. (?)	
616	trochaic Quaternarius catal. (?)	
617	trochaic Octonarius	
618	trochaic Septenarius	
619–624	iambic Octonarius	
625–637	trochaic Septenarius	
638–678	iambic Senarius	
679–706	trochaic Septenarius	
707–712	iambic Septenarius[2]	

[1] The metre of 332 and 333 is doubtful.

[2] 712 in the MSS. is an iambic Octonarius; see App.

713–854	iambic Senarius	Act IV. Sc. 6-10 (IV. Sc. 6 and 7; V. Sc. 1-3).
855–881	trochaic Septenarius	Act V. Sc. 1 (V. Sc. 4).
882–933	iambic Senarius	Act V. Sc. 2-6 (V. Sc. 5-9).
934–955	iambic Octonarius	
956–997	trochaic Septenarius[1]	

[1] The metre of 956-958 is uncertain.

NOTES

DIDASCALIA. The *didascaliae* (διδασκαλίαι) were prefatory otices inserted in the MSS. of Plautine and Terentian comedies y Roman grammarians of the Augustan age. Their purpose vas to make known, as a sort of advertisement, the source or rigin of each *fabula*, or play, and the time and circumstances f its first appearance.

1. **Adelphoe.** The title, which refers to one or both of the wo pairs of brothers, Micio and Demea, Aeschinus and tesipho, is taken from the Ἀδελφοί of Menander, from which erence's play is adapted; a scene from the beginning of the Συναποθνήσκοντες of Diphilos being added (*contaminatio*). he termination *-oe* is archaic, and represents the Greek ominative plural in *-οι*; cf. Cic. in Verr. 4. 3. 5, *canephoroe* =κανηφόροι. This form is retained in the *didascalia*. So *Menandru*=Μενάνδρου, infra.

2. **acta ludis funeralibus**, etc., 'acted at the funeral games iven in honour of Lucius Aemilius Paulus'; *funeralibus* ccurs only here and in the *didascalia* to the Hecyra. It is he reading of the Codex Bembinus. Other MSS. have *unebribus* and *funeribus*.

3. **L. Aemelio Paulo**: the conqueror of Perseus at Pydna, in 68 B.C., and accordingly surnamed Macedonicus. His death ccurred in 160 B.C., and this play was performed, probably for he first time, at his funeral.

quos: the Codex Bembinus has *modos*, possibly an error due o the influence of the notice of the musical composer in l. 7.

4. **Quintus Fabius Maximus** and **Publius Cornelius Afri-anus** were curule aediles when the play was brought out. The fficial prerogatives of these magistrates included the super-

intendence of public games and the licensing of all theatrical representations connected with them. Fabius was the son of L. Aemilius Paulus, but had entered by adoption into the family of Q. Fabius Maximus Cunctator. Cornelius, who was also the son of Aemilius Paulus, had been adopted by the son of the great Scipio who defeated Hannibal at Zama in 202 B.C. He became known in history as P. Cornelius Scipio Africanus Minor.

5. **egit**: the reading of the Cod. Bemb. wherever else this notice occurs in the *didascaliae*, and for that reason preferred by Dziatzko to *egere*, which all the MSS. have in this place.

L. Ambiuius Turpio: the most famous actor and stage-manager at Rome previous to Roscius. His *grex*, or company, brought out all the six comedies of Terence. Cicero says of his acting that it delighted even those who sat in the most distant seats in the theatre (Cat. Mai. 14. 48).

6. **L. Hatilius Praenestinus**: an actor whose name is coupled with that of Ambiuius Turpio in all the *didascaliae* except that of the Hecyra (and Cod. A of Heaut.) He belonged, probably, to a later period than Ambiuius, and the association of the two names may have been due to accident or carelessness. The mention of two actors has reference, in Dziatzko's opinion, to two different performances.

7. **modos**, 'music,' lit. 'measures.' The music of all the plays of Terence was composed by Flaccus, a slave of Claudius.

Claudi: sc. *seruos*.

8. **tibis Sarranis tota**, 'on Tyrian flutes throughout'; *i.e.* whenever there was a musical accompaniment the instrument employed was the flute. The flute was double. It consisted of two pipes (hence the plur. *tibis*=*tibiis*), divergent, and uniting in one mouth-piece. The two might be of equal length, *pares*, as in the Andria and Hecyra, and both pitched treble; or they might be of unequal length, *inpares*, one treble, and one playing a second to the treble, as in the Heauton timorumenos and the Phormio. **Sarranus**, later also *Serranus* (*a*, *um*), from *Sarra* (Hebrew *Zor*), old Latin name for Tyre, seems to have been applied to a special kind of *tibiae pares*. With **tota** understand *acta est*.

9. **Graeca**: equivalent to *palliata*, as opposed to *togata*. In the *fabulae palliatae* the scenes and characters were Greek: in the *fabulae togatae* they were Roman, or at all events Italian.

Menandru: Greek genitive, formed, on the analogy of

Μένανδρος, -ου, from a nominative *Menandrus*. The Greek form was preferred by the learned composers of the *didascaliae*. Cf. *Apollodoru* = Ἀπολλοδώρου in the *didascaliae* of the Phormio and Hecyra. On the other hand *Diphili* (not *Diphilu*) occurs in Ad. Prol. 6.

10. **facta VI**: *i.e.* sixth in order of composition. The Cod. Bemb. alone regularly marks the succession of the plays. The other MSS. only three times insert notices of the order, but in so doing correspond with the Bemb. See Teuffel's *History of Roman Lit.* (Warr's translation), § 109. 5.

11. **M. Cornelius Cethegus** and **L. Anicius Gallus** were consuls for the year in which the first performance of the Adelphoe took place—160 B.C.

PERIOCHA. Summaries of the plots of the different plays are found in the MSS., which in the Cod. Bemb. are called *periochae* (περιοχαί), in the other MSS. *argumenta*. These *periochae* have, each, twelve verses, and are composed in the metre known as the iambic Senarius. They were written by C. Sulpicius Apollinaris who died about 160 of the Christian era, and are not inappropriately prefixed to dramas whose prologues are concerned, not with giving to the audience an outline of the plot, but with matters personal to the poet himself. Apollinaris attempted to revive interest in the language and style of the comic poets, and the *periochae*, both in their prosody and diction, are in evident imitation of the style of Terence. The prosody, however, is loose, and the latinity often not Terentian, sometimes not even classical. Apollinaris was a copyist, but without genius, and his efforts at composition are an illustration of the truth that imitation without genius is futile.

2. **Aeschinum**: that this was the elder son appears from verses 47 and 462 of the play.

4. **duro**: Demea is called *durus* by Micio in 64. He appears as *tristis* in 79, 82, etc., and calls himself so in 866.

5. **famam reï, amorem**: both the asyndeton and form of expression are copied from 263.

6. **amorem**: *i.e.* the credit of being engaged in an intrigue with the *citharistria*. Aeschinus was not enamoured of the latter, but carried her off on Ctesipho's account, and in that way diverted suspicion from his brother to himself. The *periocha* is not explicit on this point.

7. **fidicinam**: the same as *citharistria* (Periocha, 3 and 12) and *psaltria* in 388 and 405.

8. **pauperculam**: taken from 647.

9. **fidem dederat**: cf. 306 and 332 sq.

10. **Demeă**: the author of the verse is responsible for the quantity of the final syllable. The Latin comic writers themselves never shorten final *a* of the nominative in Greek names of more than two syllables. See on 343.

11. **ueritas**: this should be *uerum* in good Latin.

ducit: sc. *uxorem*, often omitted in the comic poets.

12. **potĭtur**: for the construction with the accusative, and the quantity of the middle syllable, see on 871. For the fact see 996 sq.

PERSONAE. *Persona*, the word for a character in a play, was first applied to the actor's mask, which had a resonant mouth-piece through which the voice reached the ears of the audience (*per*, *sonare*), greatly increased in volume. The lists of *personae* prefixed to the plays are not found in the MSS., but are compiled from the headings to the different scenes. In the text of most MSS. the *personae* are distinguished by the initial letters of their names, but in the Codd. Bembinus and Victorianus (in part) they are indicated by letters of the Greek alphabet. Cf. n. on *cantor*, 997. The order of the names in these lists corresponds to the order in which the characters came upon the stage. In modern dramas the relative importance of the characters determines the arrangement.

The number of principal or speaking actors allowed to appear in any one scene was ordinarily not more than three. This was a venerated tradition inherited from the Greek tragic drama of the time of Sophocles. Cf. Hor. A. P. 192. In the Adelphoe, Bacchis the music-girl, and Parmeno the slave, do not speak. Pamphila has something to say, but only behind the scenes.

PROLOGVS. Plautus and the Greek comedians made the prologue explain the plot. Terence used it mainly as a weapon, offensive and defensive, against his detractors and unfriendly critics. Among the latter the poet Luscius Lanuuinus or Lauinius (see Dziatzko on Phorm. Prol. 1, Appendix) seems to have been particularly prominent; cf. *maliuolus uetus poëta*, Heaut. 22; *poëta uetus*, etc., Phorm. Prol. 1 sq.; *maliuoli ueteris poëtae*, etc., Andr. Prol. 7.

Except the prologue to the Trinummus, the authenticity of which is doubtful, the prologues of Plautus (twelve in number) are spurious. Those of Terence are all genuine. The delivery of the prologue was assigned to a member of the *grex*, probably one of the younger actors ; see Heaut. Prol. 1-2.

In 1-14 a word is said in justification of the practice of *contaminatio* (cf. Heaut. Prol. 8 [17]), the technical term for the blending of two or more plots into one. In 15-21 reply is made to the charge that in the composition of his plays Terence availed himself of the assistance of certain persons of noble lineage, who are known to have been members of the Scipionic circle of litterati (see however on 15). The charge is not denied, but rather greeted as a distinction and a sign of merit (cf. Heaut. Prol. 9 sq. [18 sq.]). In 22-24 we are told not to look for the argument in the prologue—the earlier dramatists, as has been remarked, were accustomed to give it there—but in the development of the play itself. Finally the audience is petitioned to give strict attention to the piece, and encouragement to the poet.

1. **postquam**, 'since'; cf. 765.

poëta : Terence.

scripturam : the 'poem' or 'play' itself, as in Hec. Prol. of Ambiuius, 5, *ne cum poëta scriptura euanesceret.* In Phorm. Prol. 5, it is the 'style' of the composition, *fabulas tenui . . . oratione et scriptura leui.* Note the alliteration in this verse. The early Latin writers, notably Ennius, Plautus, and Lucretius, were extremely fond of alliteration and assonance. See Munro's *Lucretius*, Introd. to Notes II. p. 311. Cf. n. on 57. See on 299.

2. **iniquis . . . et aduorsarios** : Luscius Lanuuinus and his party ; see note on Prol., p. 68.

obseruari, 'criticised'; the word suggests the lying in wait of an adversary to discover the weak points of his opponent. Donatus explains, *captari.*

3. **rapere in peiorem partem**, 'depreciate,' 'misrepresent'; cf. Eun. 632.

quam : i.e. *eam fabulam quam.* See App.

4. **indicio de se ipse erit**, 'he will give evidence about himself,' as in a court of law ; cf. Heaut. 384 *fuit indicio oratio.* For the dative of *service* see A. 233. a ; H. 390. I and note 2 ; G. 350 ; Roby 1158, 1160 ; Madvig 249. See App.

5. **id factum**: the practice he is about to describe, of amalgamating parts of two plays into one. This was called *contaminatio*, and is defended in the prologues to the Andria, Eunuchus, and Heauton timorumenos. His enemies made it a special ground for criticism. See note on Prol., p. 68.

6. **Synapothnescontes** = *Συναποθνῄσκοντες*, 'comrades in death.' The iota is well attested, and given now by all good editors of Greek texts. See Meisterhaus, *Grammatik der attischen Inschriften*, 2nd ed. p. 141; and G. Meyer, *Griech. Gram.* p. 451.

Diphili: a poet of the New Attic Comedy, contemporary with Philemon and Menander. He was a native of Sinope, and famous for his humour. The titles of about fifty of his plays, as well as some fragments, are extant. Of the existing comedies of Plautus, the Rudens and Casina (*Κληρούμενοι*; see Cas. Prol. 31 sq.) are modelled on plays of Diphilos.

7. **eam**: a monosyllable. See on 10.

Commorientis: in predicative apposition with *eam fabulam*. The Latin play and its original are both lost. Of the former a fragment has been preserved by Priscian, vi. p. 280 H. (Vol. II. Keil), *saliam in puteum praecipes*. The latter may have been a burlesque of the "Iphigenia at Tauris" of Euripides, whom the writers of the New Comedy delighted to imitate.

8. **Graeca**: sc. *fabula, i.e.* the *Συναποθνῄσκοντες* of Diphilos.

9. **in prima fabula**, 'in the beginning of the play,' though not necessarily in the first scene.

eum: a monosyllable. See on 10.

10. **integrum**, 'untouched'; Plautus did not transfer that scene to his play.

eum: scan *íntĕgr(um) ĕ(um) híc*. The dissyllabic forms of the pronoun *is* may become monosyllabic by synizesis; cf. n. on 7 and 9; Introd. p. lxiv. Those ending in a vowel or *m* may then be elided before a syllable beginning with a vowel, as in the present instance. Cf. n. on 407. See App.

hic: the poet himself, as usually in the prologues; cf. 18.

locum, 'scene.' See App.

11. **uerbum de uerbo expressum**, 'translated word for word'; the prologue mentions this as creditable to the poet. The expression, however, is not to be too closely pressed. It applies rather to the thought than the words. Similarly Cicero

(Fin. 1. 2. 4) speaks of *fabellas Latinas ad uerbum e Graecis expressas*, and cites among examples the Medea of Ennius. But the fragments of this Roman tragedy which have reached us are in accord only in a general way with the Greek original, and Cicero himself says (Acad. post. I. c. 3. 10) *an quia delectat Ennius, Pacuuius, Accius, multi alii qui non uerba sed uim Graecorum expresserunt poetarum?*

extulit, 'wrought out'; not quite the same as *transtulit*, which refers to simple translation, as in Andr. Prol. 14. The difference is explained by Donatus, *mire non dixit 'transtulit,' sed 'extulit,' ut ornasse Graeca uideatur Latino stilo.* But *extulit* may have been employed here merely to accommodate the verse and to secure alliteration.

12. **eam**: sc. *fabulam;* cf. Eun. Prol. 32 *in Eunuchum suam.*

13. **furtumne**, etc.: cf. the censure in Eun. Prol. 23 *exclamat furem, non poëtam fabulam dedisse.*

factum: *esse* is often omitted in early Latin in the passive voice (*i.e.* with the perf. pass. part., and the gerundive); cf. 193, 225, 250, 337, 359: likewise regularly with the fut. act. part.; cf. 236, 332, 333, 473, 693, 705, 750, 812.

14. **reprensum**, 'restored to notice,' 'retrieved'; cf. n. on 13.

neclegentia, 'by accident'; the scene in question was simply passed over, unheeded, by Plautus in his translation. (*neclegere.*)

15. **nam**: elliptical and causal. The connection of ideas is: Herewith all objections to the play are disposed of, 'for as to what those ill-natured persons say, etc.,' this, so far from being a reproach to the poet, is even a credit to him. See on 168 (*enim*).

quód ĭsti: see on 40.

isti: Luscius Lanuuinus, and the rest of the poet's enemies and detractors; for this use of *isti* cf. n. on 43. See on 2.

homines nobilis: Scipio Africanus, C. Laelius Sapiens, Furius Philus. (Donatus.) But these persons were mere youths at this time, to whom verse 20 would scarcely be applicable. There is some probability therefore in the suggestion of Santra the grammarian, that not they but others are meant, viz. Q. Fabius Labeo, M. Popillius, both poets and men of consular rank, and C. Sulpicius Gallus, consul in 166

B.C. and celebrated for his learning—*uiri quorum operam et in bello et in otio et in negotio populus est expertus* (Suet. *Vit. Ter.* p. 293 Roth).

16. See App.

una: sc. *cum eo.*

18. **eam**: for *id;* attracted into the feminine by *laudem.*

hic: see on 10.

quom illis placet, 'that he is in favour with those'; an instance of the non-temporal explicative use of *quom*, which in Plautus is equivalent to, and interchangeable with, *quod* or *quia*—a *quom* meaning 'that' in contradistinction to a *quom* meaning 'when.' See Prof. W. G. Hale on the *Cum*-Constructions, Part II. pp. 79-80.

This use of *quom* corresponds with the substantive use of the causal *quod* clause of the grammars. See A. 333; H. 516. I. examp. 2; G. 542; Roby 1701; Madvig 398 b. See also A. 326. note 3 and a, with R.; H. 517. 1; G. 567 and 587. R.; Roby 1725; Madvig 358. obs. 2 *fin.* In general the indicative after *quom* causal (whether = 'that,' or 'since,' 'because') is common in early Latin, especially after *laudo, gratulor*, or any equivalent expressions of feeling. It is not usual after the time of Cicero, and occurs in Cic. only with *laudo, gratulor*, etc. Cf. 139, 738, 897, 918, 946; Andr. 488, 623, 771; Phorm. 208; Plaut. Truc. 381, 511; Capt. 151 after *laudo*, 374 after *gratias habeo;* Cic. Fam. 9. 14 *gratulor tibi quom tantum uales.*

19. **qui . . . placent**: these men had been raised to posts of honour and responsibility through the votes of the people.

uobis uniuorsis, 'you all,' the spectators.

populo: the public in general. Note the alliteration. The recurrence of the *o*-sound in this and the next verse seems to be intentional.

20-21. 'Of whose services in war, in peace, and in public business, each one of you, when his convenience demands it, disdains not to avail himself.' According to Donatus, *bello, otio*, and *negotio* allude to Scipio Africanus, Furius Philus, and Laelius Sapiens respectively, but see on 15. The three nouns are undoubtedly intended to be a general compendium of the relations of life.

sine superbia: with *quisque.*

22. **dehinc**: always monosyllabic in the comic writers.

argumentum, 'plot.' See note on Prol., p. 68.

With this verse and the next cf. Plaut. Trin. Prol. 16 *sed de argumento ne exspectetis fabulae: senes, qui huc uenient, i rem uobis aperient.*

23. **partem aperient**: sc. *narrando.*

24. **ostendent**: sc. *actores*, not *senes*, for the reference is to scenes in some of which (*e.g.* II. 3; III. 1) the old men do not appear. We might have expected *pars ostendetur*, but the active is preferred for the sake of uniformity.

aequanimitas: sc. *uostra*, 'your goodwill'; cf. Andr. Prol. 24, Heaut. Prol. 35 *adeste aequo animo*, Phorm. Prol. 30 *adeste aequo animo per silentium.* See App.

25. **augeāt**: the final syllables *at, et, it*, of words of three or more syllables, preserve their original long quantity in the comic poets (and sometimes also in Augustan writers), when they receive the accent. See Ritschl, *Proleg. in Trin.* 180 sq., and C. F. W. Müller, *Plaut. Pros.* p. 60 sq. Cf. Palmer on Hor. Sat. 1. 5. 90. See App. Cf. Introd. p. lxii.

ACT I. Sc. 1

Scene. A public street (*uia*) in Athens. Three doors face upon this street. The large door near the centre of the stage and the smaller one to the right (of the spectators) belong to the house of Micio. The door to the left belongs to the house of Sostrata, and corresponds in size to the door on the right. The street leads, on the left (but see App. II.), to the Piraeus, the harbour of Athens; on the right to the *forum* (market-place, ἀγορά). A narrow lane, *angiportum*, also on the right, leads back from the *uia* towards the country. There is also a lane on the left. In the middle of the stage is an altar. The scene remains the same throughout the play.

Micio enters from the front door of his house, and calls as he comes out for Storax. Micio has adopted his nephew Aeschinus, and is much concerned because the young man has spent the entire night away from home. Storax is a slave who had been sent the evening before to escort Aeschinus home from the house of a friend, where he had been supping. The failure of Storax to appear when summoned is proof that Aeschinus has not returned. Micio proceeds, accordingly, to

moralise on his son's absence, a parent's troubles, and his own and his brother Demea's methods of education. As he delivers his soliloquy, he may be supposed to pace to and fro before the door of his house.

26. **Storax** : Latin for *στύραξ*, a shrub or tree yielding a sweet-smelling gum or resin out of which a kind of incense was made. The name was given to pet slaves of pleasing appearance, who were scented with it (*puer ab odore Storax*, Donatus), and employed in attendance on the persons of young Athenians of wealth. One of the duties of such slaves was to accompany their masters home after a banquet or a debauch, if necessary with torches in their hands to light the way. See App.

27. **seruolorum . . . qui aduorsum ierant** : young slaves were employed for this purpose ; hence the diminutive here and in Andr. 83. Donatus on this passage says they were called *aduorsitores*, a word nowhere found in use. Among the dramatis personae of the Mostellaria of Plautus, *Phaniscus aduorsitor* occurs ; but the word is nowhere used in the play itself. For *aduorsum* cf. Plaut. Mostell. 920 *Callidamati nostro aduorsum uenimus ;* ibid. 928 *ei aduorsum uenimus.*

Ierant: this form, like *audĭeras*, Phorm. 573, and *audĭerit*, Hec. 813, is transitional between the full form in *īuī* and that with *u* dropped and the stem vowel shortened, as *abĭero*, 127, and *ĭit*, Eun. 892 and Phorm. 706.

28. **hoc uere dicunt**, 'this is a true saying.'

29. **ibi** : *i.e. uspiam.*

satius=*melius ;* often in the comic poets. Cf. 58.

30. **dicit . . . cogitat** : these words need not be taken as a case of hysteron-proteron, but as indicating that in her vexation she thinks much more than she expresses.

in animo cogitat : cf. n. on 500.

31. **propitii**, 'loving' ; more frequently of deities, as Phorm. 636, but cf. Plaut. Merc. 956 *tam propitiam reddam* (sc. *matrem tuam patri*), *quam quom propitiast Iuno Ioui.* It is opposed to *irata.*

32. **cesses**, 'delay.'

33. **animo obsequi**, 'are indulging yourself' ; similar expressions are *animum explere*, Andr. 188 ; *animo morem gerere*, ibid. 641. *animus* denotes the disposition in men to self-indulgence ; cf. Plaut. Mil. 677 *es, bibe, animo obsequere mecum atque onera te hilaritudine.* See App.

34. **sit male**: because she is obliged to remain at home. For the expressions *bene est* and *male est*, cf. Phorm. 151 *ut bene sit tibi*, Plaut. Mostell. 49 *quia mihi bene est et tibi male est*, Curc. 164, Cas. 255. See App.

35. **ego**: as one of the *parentes propitii.*

ĕgŏ quĭă: a proceleusmatic is not infrequently the first foot of an iambic Senarius; cf. 118, 459, 476, 786; Introd. p. lviii.

36. **alserit**, 'may have taken cold'; cf. Plaut. Mostell. 188 *nisi ego illam anum interfecero siti fameque atque algu.*

37. **ceciderit**: through intoxication. See App.

praefregerit: *prae-*, because the reference is to the arm or the leg. In Plaut. Mil. 719-722 similar language is employed. Such fears were a stock subject of alarm.

38. **uah**: a favourite interjection with Terence, often expressing surprise; cf. 439. In 187 it is ironical and contemptuous. It frequently denotes anger or vexation, as here (cf. 315, 532, 578); sometimes disdain (Heaut. 765, 901), despair (614, Andr. 688), admiration (439, Andr. 589).

quemquamne . . . instituere, 'to think that any man should take it into his head'; for the infinitive with subject accusative in exclamations, see A. 274; H. 539. III; G. 534; Roby 1358; Madvig 399.

-ne is frequently added in view of the interrogative nature of the sentence, especially if the expression is reproachful; cf. 237 and note, 390, 408, 449, 610. Cf. n. on 304. Micio is thinking of himself.

in animo: the ablative, not the accusative, is the reading of the best MSS., and is constructed as with *locare*, or the like; Livy, 34. 2. 4, has *statuere apud animum.*

39. **parare** (*sibi*) = *ut sibi paret*, depends on *in animo instituere.* The pronoun is omitted as in Eun. 149 *cupio aliquos parere* (*tibi*) *amicos beneficio meo.*

40. **atque**: adversative, 'and yet'; cf. 362, Andr. 225, 525 (where, as Shuckburgh says [on Heaut. 25], *atque* is probably the true reading, not *atqui*), and Cic. Acad. 2. 40. 126 *ne . . . quidem . . . existimo, atque haud scio an ita sit.*

séd ĕx: a monosyllable, or an initial syllable, long by nature or position, if preceded by a short monosyllable or a word rendered monosyllabic through elision of the final vowel, may be shortened, and the two may constitute the arsis or

thesis of the foot; if the arsis, then the accented syllable precedes, otherwise follows the shortened syllable. Cf. Introd. p. lxiii.

41. **is**: i.e. *frater meus*, Demea.

42. **clementem**, 'mild,' 'easy-going'; cf. Andr. 36 *clemens cruitus.*

43. **quod**, etc.: i.e. *uxorem habere.*

isti: those whose views are opposed to mine; cf. n. on Prol. 15. Sloman takes *quod* as = *uxorem non habere*, and *isti* to mean 'those who are not like me,' 'my married friends.' This, however, does not suit so well the corresponding words of Menander, cited by Donatus, *τὸ μακάριον δ' αὐτῶν, γυναῖκ' οὐ λαμβάνω.* See Dziatzko, Rhein. Mus. xxxi. 372 sq.

44. **ille contra haec omnia**: sc. *agit; contra* is adverb, as in 50, and is best taken so in Phorm. 521 *nunc contra omnia haec.* See App.

45. **agere . . . habere . . . duxit**: the historic infinitive is common in Terence. Note the change to the hist. perf. The first two verbs are descriptive; the last expresses merely a single act or incident.

parce ac duriter: similar collocation in Andr. 74 *parce ac duriter agebat.*

47. **inde** = *ex eis*; cf. Eun. 114 *e praedonibus, unde emerat, se audisse abreptam e Sunio*, where *unde* = *e quibus.*

hunc: Aeschinus.

48. **eduxi** = *educaui*; this is usual in Plautus and Terence. The latter has *educare* only in Phorm. 943. Cf. 495, 875, Andr. 274.

pro meo: with *habui* as well as *amaui.*

49. **in eo**, 'therein'; *i.e.* in my affection for Aeschinus.

eo is neuter as *solum id* shows.

50. **contra**: construe *ut me item* (*carum*) *contra habeat*, and cf. n. on 44.

facio sedulo, 'I make every effort,' 'I do all I can'; cf. 251, 413, Eun. 362, Heaut. 126; Livy, 34. 14 *ego sedulo ne esset feci.*

51. **do**: sc. *pecuniam*; cf. 118.

praetermitto: sc. *delicta.* (Donatus.)

52. **pro meo iure**, 'by my authority'; this refers to the *patria otestas* accorded by the law; cf. Hec. 243 *etsi scio ego, Philuıena, meum ius esse, ut te cogam quae ego imperem facere, ego ımen patrio animo uictus faciam, ut tibi concedam.*

agere: sc. *eum*. The omission of the pronominal subject of he infinitive is characteristic of the style of Terence; cf. 151, 62, 193, 270, 359, 401, 415, 429, 750, 826, Andr. 145, 358, 94, 401, 470, etc. Cf. n. on 77.

alii: i.e. *filii, adulescentes.*

clanculum: a comic adverb elsewhere; here a preposition ;ith the accusative. It is a diminutive from *clam*.

53. **fert**, 'prompts,' 'suggests'; cf. 839 and n. on 730.

55. **nam**: elliptical and causal, '(and I am right in doing o) for.' See on 168 (*enim*).

insuerit=*insueuerit*, 'has made it his practice.'

56. **audacter**: see App.

audebit: sc. *fallere*, from the preceding clause; cf. 125 and 54.

57. **liberalitate**, 'through their sense of honour,' due to heir position as freemen, not 'through liberal treatment,' *onitate*, on the part of the father, as Donatus understands it; f. 684, 449, 828, Andr. 38 *seruibas liberaliter.*

liberos: freeborn children as opposed to *serui*. Note the ssonance caused by the juxtaposition of two words etymoogically related. Instances of this are numerous, as *e.g.* 11, 0, 211-212, 218, 283, 299, 322, 384, 668, 990; cf. n. on 1.

Assonance is perhaps to be distinguished from *agnominatio* r *paronomasia*, which is the bringing together two or more ·ords similar in sound, but wholly different in sense and tymology, as *e.g.* Andr. 218 *inceptio est amentium, haud mantium.* See Lewis and Short, s.v. For the sentiment cf. he following fragment of a comedy of Menander (Meineke, *Fragm. Com. Graec.* iv. p. 69), . . . οὐ λυποῦντα δεῖ | παιδάριον ὀρθοῦν, ἀλλὰ καὶ πείθοντά τι, and Ben Jonson in *Every Man in his Humour*:—

> There is a way of winning more by love,
> And urging of the modesty, than fear:
> Force works on servile natures, not the free.

58. **retinere**, 'to keep one's hold on,' 'to keep in check.'

satius: see on 29.

61. **quor**: from *qua re*, afterwards softened to *cur*. (Corssen.)

nobis: ethical dative; see A. 236; H. 389; G. 351; Roby 1150; Madvig 248. Cf. 276, 476.

63. **uestitu**: dative; cf. Heaut. 357 where *neglectu* = *neglectui*. This form of the dative is found also in Plautus, Lucretius, Cicero, Sallust, Vergil, and Caesar.

nimio, 'too much,' *i.e.* more than what is right or proper. On the use of *nimis*, *nimius*, *nimium*, *nimio* in Plautus and Terence see Ramsay's Mostell. Excurs. xii.

64. **nimium**: see on 63.

aequomque et bonum: the combination *-que et* is not uncommon in Terence, who is fond of polysyndeton; cf. Eun. 876 *accipioque et uolo*, Phorm. 1051 *faciamque et dicam*, Andr. 676 *noctisque et dies*, and Ad. 301 where *-que* is thrice repeated. *aequus* and *bonus* are often united; cf. 987, Phorm. 637, Heaut. 788.

66. **qui . . . credat**, 'since he believes,' 'in assuming'; see A. 320. e; H. 517; G. 636; Roby 718; Madvig 366.

68. **ratio**, 'plan,' 'system,' 'method.'

69. **malo**, 'by punishment'; used especially of the punishment of slaves, as in Andr. 179, 431. Cf. Sall. Iug. 100 *Marius . . . pudore magis quam malo exercitum coercebat*; Cic. Verr. 2. 3. 23 *nam ui, malo, plagis adductus est ut frumenti daret non quantum deberet, sed quantum cogeretur.*

70. **id**: not *officium*; but, as Donatus says, *quod facit scilicet.*

tantisper dum, 'only so long as'; cf. Heaut. 106, 147. *dum* is omitted in 378.

71. **fore clam**, 'that it will escape notice'; *clam* here is an indeclinable adjective = 'secret.' So *palam*, in 624, = 'evident,' 'open.' Hence *facere aliquid palam* signifies, not 'to do something openly,' but 'to make something evident,' as in Plaut. Poen. Prol. 126 *quod restat, restant alii qui faciant palam*, i.e. 'who will disclose' or 'make clear.' Commonly, however, *clam* and *palam* are adverbs = 'secretly,' and 'openly.' *clam* is often a preposition. See Ramsay's Mostell. pp. 150, 151.

ad ingenium, 'to his peculiar bent'; cf. Hec. 113 *ad ingenium redis.*

72. **ĭlle**: the first syllable is short, as often when the word occurs in the thesis of the foot: *e.g.* at the beginning of a line,

)5, 476; in the middle of a verse, 213. Cf. Introd. p. lxiv., ıd n. on 192. The second foot is a tribrach, as *beneficio* is ıortened to *benficio*, by syncope of the second *e*, and final *o* elided; cf. 254. The forms *benficium malficium benfacio* elong to the *sermo cottidianus*, and are restored by Ritschl)*pusc.* II. p. 716 sq.) to many places in Plautus and Terence, ı the analogy of such forms as *benuentod, benmeritus, mal-ictum* preserved in inscriptions.

adiungas: the second person singular of the subjunctive in conditional relative clause; the apodosis has the indicative of *general truth.* See A. 316. a. 1.

ex animo, 'from the heart,' 'sincerely'; opposed to *de in-ustria*, Andr. 795.

73. **studĕt pár**: the shortening of a vowel long by position ccurs when a word composed of a short and such long syllable followed by a syllable having the verse accent; cf. 118 *amăt ibitur*, 639 *tacĕt quór*, 924 *iubĕt fráter*, 900 *studĕnt fácere.* f. Introd. p. lxiii. sq.

par referre, 'to return like for like'; more fully given in un. 445 *par pro pari referto, quod eam mordeat.*

74. **patriumst**: *patrius* is 'like a father,' 'becoming to a ıther'; *paternus* 'worthy of (one's descent from) a (certain) ıther.' Cf. n. on 450.

75. **alieno metu**, ἀλλοτρίῳ φόβῳ; the adjective serves the urpose of an objective genitive, *aliorum, alterius.* The thought similar to that in 58. Micio airs his pedagogic principles ith an easy diffuseness suited to his time of life.

76. **hoc**: ablative, 'in this regard.'

interest: constructed personally, as in Eun. 232 *stulto ıtellegens quid interest?* The more usual form would be *hoc ıterest inter patrem ac dominum.*

nequit: sc. *facere.*

77. **nescire**: for the omission of *se* see on 52. A similar mission is not infrequently observable in other poets, and in ivy.

78. **ipsus**: for this older form of the pronoun, see Hec. 343, 44, 455, Eun. 974, etc. It is used by Terence to avoid hiatus, s in Phorm. 178 *is est ipsus. ei*, or for euphony.

79. **nescio quid**, 'somewhat'; an adverbial accusative quali-ying *tristem;* see A. 202. a; 334. e; 240. a; H. 455. 2; 378.

2; 378. footnote 4; G. 469. R. 2; 331. R. 3. In 211 *nescio quid* is the cognate accusative; see A. 238. b; H. 371. II.; G. 331. R. 2. But in reality the line between the adverbial and cognate accusative cannot be distinctly drawn; cf. *tibi nil possent auxiliarier*, 273. *nescio quid* may be scanned as three syllables, by synizesis of *-io*.

tristem, 'out of sorts,' 'angry,' as in Plaut. Men. 607 *quid tu mihi tristis es?* The omission of the pronoun (*eum*) is characteristic of the *sermo cottidianus;* for examples see Dziatzko's critical note on this passage (ed. 1881).

credo . . . iurgabit, 'he will scold, I suppose'; the common speech preferred co-ordination to subordination. So 226 *spero*, 339 *sat scio*, etc.

80. **saluom te aduenire gaudemus**: the usual formula of greeting addressed to a person coming from abroad, or from the country, to the city; cf. Eun. 976 *saluom te aduenire, ere, gaudeo.* Micio gives the greeting in the name of his whole house. Demea's abode is in the country; see 45.

ACT I. Sc. 2

Demea, who has learned that Aeschinus has forcibly carried off a music-girl from the house of her master, comes in passionate haste to Micio to inform him of the fact, and to reproach him for his excessive leniency and indifferent example. His style of dress, contrasted with that of Micio, is careless and countrified. In his hand he holds a stick, such as might have been borne by a person on a long journey. In his displeasure, and contrary to the usual custom on such occasions, he allows the greeting of his brother to pass unnoticed. On this point Donatus says, *melius quam Menander, cum hic [Terentius] illum ad iurgium promptiorem quam ad resalutandum faciat.* Micio gets the best of the dispute, but gives expression to his real anxiety after his brother has left him.

81. Terence often commences a new scene within the limits of a verse, Plautus never; cf. 635, 958.

ehem, 'ah!'; an interjection expressive of surprise; cf. 373, 901, Hec. 340, Heaut. 622. See on 373.

opportune: sc. *ades;* the verb is omitted as in 266 and Andr. 345; it is added in Heaut. 179 *pater, opportune aduenis.*

quaerito : see on 321.

83. **sciet**, etc. : said aside ; the subject is Micio. See App.

dixin hoc fore, 'did I not say this would be so?' Said aside, and with reference to 79. **-ne** = *nonne*. Spengel and others give these words to Demea, against the MSS.

84. **quid ille fecerit** : sc. *rogas ;* so 373 *quid agitur?* D. *quid agatur*. Cf. 261.

pudet : the subject is *quicquam ;* cf. A. 221. d ; H. 410. IV ; G. 376. R. ; Roby 1329 ; Madvig 218. a. obs. 2. See on 754.

85. **metuit** : the subject is *qui* understood from *quem*. If in each of several co-ordinate relative clauses the relative would be in a different case, it is inserted only in the first clause ; in the rest it is either omitted, or replaced by the demonstrative pronoun ; cf. Plaut. Rud. 291 *quibus nec quaestus est nec didicere artem unquam ullam*. See Holtze, *Synt. Pr. Scr. Lat.* I. 389 ; Draeger, *H. Synt.* II. 482 sq.

legem tenere se : cf. Cic. Philipp. 11. 5. 11 *leges eum non tenent.*

86. **nam** : elliptical and corroborative, '(and there is good evidence of this) for.' See on 168 (*enim*).

antehac : always pronounced as two syllables in Terence, as *dehinc* and *proin* always as one.

87. **modo quid dissignauit**, 'what act of violence has he lately perpetrated?' *dissignare* means 'to break the seal,' then 'to violate,' and so, to commit any violent, strange, or surprising act. In support of this interpretation Nettleship cites Nonius p. 96 '*dissignare*' *cum nota et ignominia aliquid facere*, and the passage in the text, with Donatus' note, '*dissignare*' *est rem nouam facere in utramque partem, et bonam et malam*. He also quotes Hor. Ep. 1. 5. 16 *quid non ebrietas dissignat?* which he renders 'of what miracle is intoxication not capable?' Cf. Plaut. Most. 404. That *dissignare* therefore, and not *designare*, is the right form here, and in the places indicated in Horace and Plautus, appears to have good support. See Nettleship, *Contributions to Latin Lexicography*, p. 441 ; Wilkins on Hor. Ep. 1. 5. 16. See App.

nam : see on 537, and cf. n. on 168 (*enim*).

89. **familiam**, 'household' ; particularly the slaves.

90. **mulcauit**: through his slaves; not with his own hand. See on 172.

usque ad mortem, 'almost to death'; cf. Andr. 199; Plaut. Mil. 163 *disperistis, ni usque ad mortem male mulcassitis.*

91. **omnes**: the citizens.

92. **hoc**: accusative, with *dixere.* Donatus remarks that it may be taken with *aduenienti*, as archaic for *huc.*

quod: the Cod. Bemb. reads *quod* for *quot*, and *aliquod* for *aliquot*, regularly.

93. **in orest**: the subject is *hoc* understood from what precedes; or possibly *Aeschinus;* cf. Cic. Lael. 1. 2 *qui tum fere omnibus erat in ore.*

94. **conferendum**: sc. *cum eo.*

non=*nonne;* cf. 727, 754, 781, 942. *-ne* and *non* were used indifferently by Plautus and Terence, with the force of *nonne;* cf. n. on 83.

95. **rei**: i.e. *rei familiari*, 'the property.'

96. **huius** (i.e. Ctesipho): to be taken with *factum*, 'he (Ctesipho) was never guilty of such a deed'; more lit. 'no like deed on his part (was ever committed).' *huius* may also be regarded as neuter and governed by *simile*, 'no deed like this (conduct of Aeschinus) (was ever committed by Ctesipho).' For the genitive with *similis* see on 411.

nullum factum: an absolute nominative. Terence is fond of such brief sentences with omission of the verb *sum;* cf. Andr. 126 *hinc illae lacrumae*, 138 *nec satis causae;* Phorm. 104 *uirgo pulchra*, 133 *mihi paratae lites;* Ad. 121 *dis gratia*, 264 *nil pote supra.* Likewise Cicero frequently in his letters.

illi, 'to his discredit.'

97. **tŭ ĭllum**: hiatus (with a shortening of the vowel) is allowed when a monosyllable ending in a long vowel or *m* stands before a word beginning with a vowel, and has the verse accent. See Ritschl, *Prol. in Trin.* 200 sq. Cf. 111, 118, 168, 202, 211, 336, 341, 397; Introd. p. lxv.

98. **imperito**, 'without experience.'

numquam: used instead of *non* for emphasis, like the English "never"; cf. 528, 551, 570; Plaut. Capt. 542 *quasi me numquam noueris;* cf. also Heaut. 559 *numquam umquam* 'never did I ever' (West).

100. **quorsum istuc**, 'what do you mean by that remark?' With ellipse, says Donatus, of *pertinet* or *dicis*. Plautus has the full expression: *tenes quorsum haec tendant quae loquor*, Pseud. 217 (Ussing). The number of cases of verbal ellipse in Terence, whether of a verb of general meaning or of one to be supplied from the context, is very great. In the Ad. alone, the following instances may be noted, 44, 81, 127, 133, 153, 156, 158, 204, 227, 266, 275, 326, 518, 539, 566 sq., 677 sq., 752, 781, 805, 860, 916.

101. **flagitium**: a very strong word, 'burning shame,' 'deep disgrace.'

104. **sĭĭt**=*siuit*. The perfect *sii* is sustained by the Latin grammarian Diomedes (I. p. 374 Keil) by reference to this passage and to another in Varro.

106. **esset . . . faceremus**: with the force of *fuisset . . . fecissemus*, but the action may be imagined as continued or repeated in the past; cf. n. on 178, and see A. 308. a; H. 510. note 2; G. 599. R. 1; Roby 1530 (c); Madvig 247. obs. 2 *fin.*

unde id fieret: cf. n. on 122; A. 320 and a; H. 503. note 2; G. 634.

fīeret: the first syllable of *fieri*, *fierem*, etc., is sometimes long, sometimes short in Plautus and Terence.

107. **homo**, 'a true man,' 'a man of sense'; cf. 934, 579, 734, 736.

109. **te expectatum**, 'after waiting in hope of your death'; cf. 874; Plaut. Mostell. 433-5.

eiecisset foras, 'had tumbled you out for burial'; the verb denotes haste and indifference to ceremony, and is purposely substituted for *extulisset*, the word for a decent funeral. The adverb *foras* is an accusative of *motion to*, from the obsolete noun *fora*; *foris* is the locative of the same.

110. **quam . . . faceret**: for a clause of result, following *quam*, see A. 332. b; H. 502. 2; G. 647. R. 4; Roby 1672-8; Madvig 360. obs. 4. Cf. n. on 240 and 248.

tamen: often added, in colloquial language, to bring out the idea of concession—here, as if Terence had written *quamquam alieniore aetate*; cf. 174, 226. It gives strength to the sentence as ὅμως does; cf. Andr. 94, Heaut. 1012 *nilo minus ego hoc faciam tamen*.

111. **tu homo**: with sarcastic reference to 107.

113. **ne me optundas**: clause of purpose; not a prohibition. The metaphor is from the forge; cf. Heaut. 879 *desiste inquam deos . . . obtundere;* Plaut. Cist. 116 *auris grauiter optundo tuas.*

116. **illi**=*illic;* i.e. *ibi ubi ille peccat.* (Donatus.) For *illi* as adverb cf. 525, 577, 716, 844, Phorm. 91.

117. **obsonat**, etc.: protasis to *de meo.*

olet: with accusative, as in Plaut. Asin. 929 *murram olet;* Hor. Ep. 1. 19. 5 *uina . . . oluerunt . . . Camenae.*

de meo, 'out of my means'; so Plaut. Men. 149 *de tuo,* ibid. 291 *de mea pecunia.* Similarly *de te* in 940.

118. **amăt dábitur**: see on 73.

dum erit commodum, 'so long as it shall suit me.'

119. **non erit**: sc. *commodum,* not *argentum.*

excludetur: i.e. *a meretrice;* cf. Eun. 49 *exclusit; reuocat: redeam? non, si me obsecret.*

120. **discidit uestem**: an inference on Micio's part, not mentioned in 88-91. Cicero cites this verse and half of the next as characteristic of a gentle and indulgent father (pro M. Caelio 16, 38). For discĭdit cf. n. on 559.

121. **dis**: never *diis* in Plaut. and Ter.; cf. 138.

122. **est unde haec fiant**: Prof. W. G. Hale (*Cum*-Constructions, Part II. p. 107) quotes this passage as an instance of the pure potential (subjunctive), which, he says, has an occasional use in hypotaxis, in qualitative clauses expressing capacity, though in parataxis it has nearly died out.

123. **cĕdŏ**: an archaic imperative corrupted by contraction from *ce-dato*=*hocce dato,* 'give it here'; that is 'appoint any judge you please to decide between us.' The plural *cette* is only found in old Latin, but the singular is used by Cicero.

124. **ostendam**: in the presence of the *arbiter.*

ei mihi: *i.e.* 'ah me,' to what nonsense am I forced to listen!

125. **sciunt**: sc. *patres esse.*

126. **natura . . . consiliis**: for the antithesis cf. 902 *et animo et natura pater,* 957 *animo et corpore.*

consiliis is four syllables.

127. **si pergis, abiero,** 'if you are going on like this, I shall be off'; the fut. perf. denotes that the action will be surely and quickly carried out; so 538, 819, 845, Hec. 701, Andr. 456. Observe that the English uses the simple future. For *abĭero* see on 27.

128. **sicine agis,** 'is it thus you act?' *i.e.* go away without listening to me; cf. Eun. 99 *sicine agis, Parmeno?*

sicine: made from *sic* [*sice*] *ne*, and therefore with one *c*. See Ritschl, *Opusc.* II. p. 556.

129. **curaest mihi**: sc. *Aeschinus,* or perhaps *ea res.*

131. **ambos curare**: the omission of *te* gives to the reproach a general application.

132. **ah, Micio**: in a tone of protestation; *i.e.* do you think I would take back what I have given?

133. **quid istic**: sc. *dicendum* or *agendum est;* Donatus says, *deest 'loquor' aut 'resisto.' istic* is an adverb. The expression is one of concession after a dispute, and may be rendered 'well then,' 'enough'; cf. 350, 956, Andr. 572, Eun. 171, 388, Heaut. 1053, Plaut. Epid. 143 *quid istic? uerba facimus.*

134. For the alliteration cf. n. on 1; cf. also 3, 7, 11, 13, 19, 21, etc.

135. For the aposiopesis see A. 386; H. 637. xi. 3; G. 691. Cf. 137, 140, Andr. 164; Verg. Aen. 1. 135.

136. **an non credis,** 'what! do you not believe me?' For *an* see A. 211. b; H. 353. note 4; G. 459. The first member of the disjunctive question is suppressed.

137. **aegrest,** 'it is very hard,' 'annoying.'

alienus, 'a stranger.'

em: see on 169.

138. **dis**: see on 121.

139. **quom . . . est,** 'because he (Ctesipho) is'; for the indicative see on 18.

iste tuos: with a reference to 115 *is meus est factus.*

sentiet, 'will appreciate,' *i.e.* in how much better case his sober-minded brother is.

140. Demea departs. He has had his say with Micio (see 81), and must attend to other matters of importance for which

he came to town. Micio remains behind and speaks his opinion freely.

141. 'Neither without foundation, nor yet altogether right, are the things he says'; cf. Eun. 641 *haud nil est*, and

> "Though what he says be not entirely true,
> There's something in it."—*Colman.*

142. **nil**, 'in no wise,' 'in no respect'; this adverbial accusative is sometimes put with verbs, and rarely with adjectives, in place of *non*, for emphasis. Cf. 273 *nil auxiliarier*. See Madvig 455. obs. 4. Cf. n. on 79.

haec: the doings and tricks of Aeschinus, of which Demea has just been speaking.

mihī: the final syllable in *mihi*, *tibi*, *sibi*, *ibi* and *ubi*, is long when it occurs in the arsis of the foot, *i.e.* when it has the verse accent. See Introd. p. lxv, footnote 2.

ŏsténdere: the first syllable is shortened, because it follows a short monosyllabic word and is followed by a syllable having the verse accent, the two syllables before the accented one being in the thesis of the foot; cf. 238 *pĕr ŏppréssionem*, Andr. 66 sĭne ĭnuídia. See on 40.

143. **aegre pati**: the object is easily supplied from the previous line; cf. *aegre ferens*, likewise used absolutely, Andr. 137.

homo: no more than 'he'; so 407, 536, Phorm. 774, Eun. 408.

144. **quom**, etc., 'though I try to pacify him, I assiduously oppose and repel him'; the indicative with *quom* concessive is regular in early Latin, when facts are dealt with. See A. 326. note 3; H. 515. III. note 4; Roby 1731. Cf. n. on 18.

145. **tamĕn uíx**: see on 73.

uix humane patitur, 'he scarcely bears it as a man should,' *i.e.* the evil conduct of Aeschinus. On *patitur* cf. n. on 143.

augeam: sc. *eius iracundiam*.

147. **cum illo**, 'as much as he.'

etsi, 'and yet'; cf. *nisi*, 153.

150. **omnium**: sc. *meretricum*.

151. **dixit uelle**: for the omission of *se* see on 52 and 77.

152. **deferuisse**, 'had cooled down'; cf. Cic. pro Cael. 18. 43 *cum adulescentiae cupiditates deferbuissent. de* in composition often conveys the idea of completion, cessation. Cf. the similar use of ἀπό. See on 184, 519.

153. **de integro**, 'the same thing repeated!' There is an ellipse of *amat* or *peccat*, or the like.

nisi: adversative, 'yet,' 'but'; cf. 545, 785, Eun. 548 *nisi, quidquid est, procul hinc lubet prius quid sit sciscitari.*

154. **hominem**: Aeschinus.

apud forum: in the sense of *in foro;* similarly *apud uillam, apud portum*, etc. The expression belongs to the language of everyday life.

Micio now leaves the stage to go to the forum (*i.e.* he goes off to the right of the spectators; see introd. to Act I. Sc. 1, and App. II.), where he expects to extract the truth from Aeschinus in person. The forum (market-place) was the customary meeting-place of the citizens, especially in the morning hours. Accordingly comedy represents young men, who are known to be away from home, as being sought for there.

ACT II. Sc. 1

Aeschinus has forcibly carried off the music-girl from Sannio's house, and brings her now to his own home where he places her in his brother's hands. He is followed by Sannio who endeavours to prevent him from taking her to Micio's house, and calls in vain for help. The slave Parmeno is directed by Aeschinus to watch Sannio and cuff him if he lays hands on the music-girl. Parmeno is evidently one of the *seruoli*, mentioned in 27, who are now returning home with their master.

The abduction is spoken of by Demea, in 93, as already of public notoriety, while here it would seem to have only just occurred. The apparent chronological difficulty disappears when we consider that Sannio's residence was a considerable distance from that of Micio, and that the slave-dealer, by resisting the attempt to rob him of his property, would have caused delay all along the route.

This is the scene taken from the Συναποθνήσκοντες of Diphilos, mentioned in the prologue, 6-11.

155. Sannio enters the stage hastily from the direction of the forum, followed by Aeschinus with Bacchis, and the slaves Parmeno, Storax, etc.

The trochaic metre is expressive of strong excitement.

obsecro, populares : an appeal to the citizens for assistance in a case of open violence, as in Plaut. Rud. 615 sq. *pro Cyrenenses populares, uostram ego inploro fidem . . . ferte opem inopiae . . . uindicate, ne inpiorum potior sit pollentia quam innocentum*, etc. Cf. Men. 999 sq.

156. **otiose**, 'calmly'; cf. 533, Andr. 842, Phorm. 340.

nunciam: an emphatic 'now'; three syllables in the comedians.

ilico (*in-loco*) here denotes place, as in Plaut. Bacch. 1140a *ilico ambae manete ;* but see on 536.

hic : *i.e.* before the door of Micio's house. This verse and the next are said, by way of encouragement, to Bacchis, who casts fearful glances at the leno, and is generally disturbed by the whole proceeding.

158. **istam** : sc. *tangam*.

inuitis omnibus = *etsi omnes inuiti sint.*

159. **scelestus**, 'a villain'; one of a large number of terms of abuse, common in Plautus and Terence, for which see Ramsay's Mostell. excurs. xvii., and pp. 125-6. This epithet is in the list of those heaped upon a leno in Plaut. Pseud. 359 sq.

non committet . . . uapulet, 'he will not under any circumstances run the chance of a second beating.'

hodie umquam : see on 551.

iterum : the first was at his own house, when Aeschinus abducted the music-girl ; see 89 sq. For the construction cf. Plaut. Trin. 704 *id me conmissurum ut patiar fieri, ne animum induxeris.*

160. **ne . . . dicas** : to be taken with *leno ego sum*, rather than *audi ;* but the proposition on which the clause of purpose really depends is understood, as 'I wish to inform you,' or the like. See A. 317. c ; H. 499. 2. note ; Madvig 440. obs. 6. Cf. Cic. Cat. Mai. 16. 55 *senectus est natura loquacior, ne ab omnibus eam uitiis uidear uindicare*, i.e. '(which I mention) that I may not appear,' etc.

te ignarum fuisse: *i.e.* when the case comes into court where Sannio's strict integrity is to be established.

meorum morum, 'of my character.' *meorum* and *fuisse* are dissyllabic; so *fuit* is a monosyllable in the corresponding metrical position in 161. Cf. Introd. p. lxiv. For the alliteration see on Prol. 1.

161. **leno**, 'slave-merchant,' a word that for Aeschinus includes all that is bad (see Plaut. Rud. 651); hence he answers ironically, *scio* 'no doubt.' But Sannio's point is that though a slave-dealer he is an honest one, a fact that would secure him a fair hearing in the courts.

Regarding this word, Mr. R. G. Moulton, in his work on the *Ancient Classical Drama*, p. 421, writes as follows: "The accepted translations seem to me to give an unnecessary air of looseness to some plays by using terms of modern immorality, like 'procurer.' It is obvious that the institution of slavery, involving concubinage as distinct from marriage, makes a great difference at all events to the grossness of such life; and if the term 'slave-merchant' be substituted for 'procurer,' etc., a great deal of Plautus [and Terence, he might have added] may be read by modern readers without offence. Of course this does not apply to such plays as the Bacchides, which are immoral in the modern sense."

fide optuma: abl. of qual.; see on 442 The sentence is virtually a universal negative, 'no man was ever, etc.'; hence *quisquam*, for which see A. 202. b; H. 457; G. 304; Roby 2278; Madvig 494.

fidē: the original long vowel preserved; so *uirginē*, 346. See Introd. p. lxii.

162. **tu quod . . . purges**, 'as to the excuse you may make later'; the clause has the construction of an accusative of *specification* (A. 333. a; H. 516. II. 2. note; G. 525. R. 2; Roby 1748; Madvig 398. b. obs. 2). So Andr. 395 *nam quod tu speres* '*propulsabo*' etc. Cf. n. on 305, and 296.

163. **huius**: a genitive denoting indefinite value (A. 252. a and b; H. 404. note 2; G. 378 and 379), said δεικτικῶς (with a gesture); cf. Plaut. Merc. 15 *quos edepol ego credo humanas querimonias non tanti facere.*

faciam: future indicative.

ius persequar: in a court of law.

164. **re**, 'in actual fact'; opposed to *uerbis*, 'mere words.'

165. **nollem factum**: sc. *esse*, 'I wish it hadn't happened'; cf. 775, 919, 162, Phorm. 796 *nollem datum*—a common form in Plautus and Terence. The omission of the copula is regular.

dabitur ius iurandum . . . te esse: the construction is similar in Plaut. Amph. 931 *ius iurandum dabo me . . . arbitrarier.*

166. **acceptus**, 'treated'; cf. Plaut. Aul. 630 *te . . . miseris iam accipiam modis.* Cf. 176 *ornatus.*

167. **abi prae**: said to Parmeno who forthwith opens the door of Micio's house. These words are always in this order in Plautus and Terence; cf. Andr. 171; Eun. 499, 908; Plaut. Amph. 543; Curc. 487; Cist. 606; Pseud. 170, 241.

hoc: *i.e.* these protestations of mine.

nili: see on 163.

168. **nunciam**: see on 156.

Without noticing Sannio's question, Aeschinus directs the girl to enter the house. But Sannio with a quick movement plants himself before the door, and laying his hands on Bacchis prevents her from entering.

enim: originally a corroborative particle, *coniunctio affirmatiua* (Priscian xvi. p. 103 sq., H.; Vol. III. Keil), capable of standing first in the sentence, as here and in Hec. 238, Phorm. 983, Plaut. Trin. 1134, Capt. 592. In Plautus it is always corroborative; in Terence it is sometimes causal (*e.g.* 649, Hec. 834); see Langen, *Beiträge*, pp. 261-271, but cf. Palmer on Plaut. Amph. 2. 2. 26. *nam* likewise is sometimes causal, sometimes corroborative in Plautus and Terence; cf. n. on 190, 193, and see Hallidie's analytical note on *nam* (*namque*) in his ed. of the Captivi, 464. Cf. also n. on 537 infra. On both *enim* and *nam*, both of which may nearly always be regarded as elliptical, see Ramsay's Mostell. Excurs. vi.

enĭm nón: see on 145.

169. **nimium abisti**, 'you have gone too far.' For instances of *nimium* as an adverb in Plautus and Terence, see Ramsay's Mostell. Excurs. xii. p. 234; cf. 684, 835, 954, 393 *pernimium.*

istuc, 'that way,' *i.e.* in the direction of the place where you now stand.

propter hunc, 'close by him,' *i.e.* Sannio. For this local sense of *propter* cf. 576; Plaut. Mil. 9 *stat propter uirum;* Cicero and Vergil.

em, sic uolo, 'there, that's as I would have it'; addressed to Parmeno after he has taken his position by Sannio's side.

em = *en* (acc. of dem. pron. *is*) is a common interjection in Plautus and Terence, and quite different from *hem*, though the two are often confused in the MSS. See on 172, 537. Cf. n. on *hem*, 224.

170. **caue . . . demoueas**: see on 458.

171. **pugnus**: it was usual to strike with the fist, not the open hand; see Plaut. Asin. 371 *pugno malam si tibi percussero.* For the situation cf. Plaut. Rud. 731, where the slaves, having been placed by the side of the leno Labrax, are addressed by Daemones in the words, *uos adeo, ubi ego innuero uobis, ni ei caput exoculassitis . . . uirgis circumuinciam.*

172. **ergo** gives emphasis, 'I should like to see him try that very thing.' So 324, 326, 572.

em, serua, 'there, take that'; *em* not *hem* should be read with imperatives like *uide, specta, tene, accipe, serua.* Cf. Tyrrell's note on Plaut. Mil. 365. See on 169. The words are addressed to Sannio at the instant when Parmeno, in obedience to a sign from Aeschinus, has given Sannio a stout blow on the cheek. Aeschinus does not give the blow himself. This would have been beneath the dignity of a freeborn Athenian youth. For *em serua* used of striking a blow cf. Plaut. Pers. 809 *hoc leno tibi.* D. *Perii, perculit me prope.* P. *Em, serua rusum.*

173. **geminabit**, 'he shall repeat the blow'; Parmeno mistakes this for an order to strike again.

174. **in istam partem**, 'in that direction,' *i.e.* of excess, in which Parmeno has already erred by striking Sannio twice.

tamen: i.e. *quamquam non innueram;* see on 110.

175. **i nunciam**: said to the girl, who released from the leno's grasp hurries into the house.

reist: see on 644.

regnum: cf. Sall. Iug. 31 *impune quaelibet facere, id est regem* ('Tyrant') *esse.*

hic: Donatus says, *bene 'hic,' id est 'Athenis,' ubi grauius crimen est dominari uelle.*

176. **ornatus esses**, 'you would have been dressed'; ironical. Cf. n. on 166; cf. also Heaut. 950 *adeo exornatum*

dabo, adeo depexum, ut dum uiuat meminerit semper mei; Plaut. Rud. 730, Capt. 997.

ex, 'according to.'

uirtutibus : ironical.

177. **rei**, 'business.'

qui sim : in reference to his character as given in *tetigin tui quicquam?* of the next verse.

178. **ferres** : imperfect for pluperfect, a usage especially common in colloquial Latin ; see on 106. For the meaning cf. Andr. 610 *pretium fero*, Eun. 1057 *optatum auferes*, Phorm. 272 *quod meritus sit ferat.*

infortunium : cf. Plaut. Amph. 286 *inuenies infortunium.* Translate *f.i.*, 'you would have come badly off.'

179. **qui**, 'how' ; an old form of the ablative ; cf. Hor. Sat. 1. 1. 1 *qui fit Maecenas?* Cf. n. on 254 (*quiuis*).

magis : i.e. *quam mihi licet tui quicquam tangere.*

meam : sc. *ancillam* or *mulierem*, i.e. 'my property.'

180. **conuicium**, 'a disturbance' ; the collective idea, and therefore the singular. The original meaning was a 'noise of many voices.' Horace has the plural (Sat. 1. 5. 11), *tum pueri nautis, pueris conuicia nautae ingerere;* ibid. 7. 29. For the orthography (*conuicium*, not *conuitium*) see Brambach, Rhein. Mus. xxiv. 538.

erit melius, 'it will be best for you,' 'I advise you.'

182. **operiere** : Plautus and Terence prefer the second pers. sing. pass. in *-re* to that in *-ris*, except when the metre demands the latter.

loris : i.e. *plagis;* the instrument for the blow dealt with it. *lora* (plur. of *lorum*, 'thong') was a cat made of strips of ox-hide. The subject of slave-punishments is exhaustively dealt with by Ramsay (Mostell. Excurs. xv.)

liber : *lenones* belonged to the lowest class, but were nevertheless free. Only slaves could legally be whipped.

183. **o hóminem** : hiatus is admitted in Terence after an interjection ; cf. 304, 336 ; Phorm. 754, 803 ; Eun. 656 ; Introd. p. lxv.

inpurum, 'infamous'; cf. 281, 360 ; Phorm. 83.

hicine : here in Athens.

libertatem : Athenian citizens made boast of their freedom and equality before the law.

184. **si . . . debacchatus es**, 'if you have quite raved your fill now,' *i.e.* 'have ceased raving'; cf. Hor. Od. 3. 3. 55 *qua parte debacchentur ignes*, 'revel to the end,' *i.e.* till they have had enough of it—the only other place where the verb is found. For the intensive *de* in composition with verbs cf. 152 *deferuisse* and n.; 519 *defetigare*, 'utterly to weary out'; Heaut. 362 *demirari*, 'to wonder greatly.' But the use is a rare one.

si uis : usually contracted into *sis*, as in Heaut. 369; see on 766.

185. **autem** : an emphatic particle, especially used with pronouns, and generally in questions; cf. 404, 462, 537, 934, 935, 940, 950, Hec. 100; Verg. Aen. 2. 101.

186. **ăd te** : see on 40.

187. **aequi modo aliquid** : sc. *dicas*, 'provided you say something fair.'

uah, leno, 'ah! a leno'; see on 38.

188. **pernicies**, etc. : both *lenones* and *meretrices* in the comic writers were wont to admit the unworthy nature of their avocations. Cf. Herodas II. vv. 74 sq., Bücheler.

190. **nam . . . restat** : ironical. *nam* is elliptical and corroborative, '(not yet) for that is to come hereafter.' See on 168 (*enim*). For *restat* cf. n. on 357.

illuc . . . coepisti : refers to 185 sq. **quo** is not for *unde*, but 'whither,' 'to the place where,' as in Hec. 194 *pergam quo coepi hoc iter*.

191. **minis uiginti** : about £75, or nearly $375. See on 370. The price paid for female slaves varied. Usually it was twenty or thirty silver minae; but it rose in some cases to sixty or more. See Ramsay's Mostell. p. 136.

quae res tibi uortat male : the opposite of the usual *quae res bene uortat*; cf. Phorm. 678 *quae quidem illi res uortat male!*

192. **ĕgŏ tĭbi ĭllam** : proceleusmatic. The pronouns *iste*, *ipse*, *ille* shorten the first syllable when that syllable occurs in the second place of a resolved arsis, if in the first place there stands a word of one syllable or a word rendered monosyllabic by elision of the final vowel; *e.g.* Andr. 174 *séd ĭpse*, 501 *tíbi ĭstaec*, 607 *úbi ĭlle*, 645 *quíd ĭstuc*. A similar shortening takes place

when the syllable referred to is the second in a dissyllabi thesis, if the verse accent falls on the first syllable after th weakened one; *e.g.* Andr. 15 *ĭd ĭstí*, 266 *uĕl ĭllúc*, 299 *ăb ĭllo* Moreover *ĭllĕ* may occur in thesis; *e.g.* Ad. 72 *ĭllĕ quém*, 39 *ĭllĕ sómnium*, 476 *ĭllĕ bónus uir*, 213 *ĭllĕ uérberando* (see on 72) also in arsis; *e.g.* Eun. 618 *ílle contínuo* (the sixth arsis of trochaic Octonarius). But no case of the shortening of th initial vowel of *iste* or *ipse* in the first place of a dissyllabi thesis or arsis (e.g. *ĭstĕ quí; íste quí*) is found in Terence. Se Introd. to Spengel's Andria, pp. xxv. xxvi.

193. **namque**: elliptical and causal, '(I asked you the ques tion) for'; see on 168.

uendundam: this form of the gerundive is found also ii Augustan writers (Caes., Cic., Liv.), especially in legal o political phrases such as *iure dicundo, res repetundae.* Sallus was fond of it, as of other archaisms. For the omission of *eam* see on 52; of *esse*, on 13.

194. If it should be proved in court that the girl was a free born citizen the leno would be compelled not only to release her without compensation for his loss, but to pay a considerabl fine besides. It is probable that in the play of Diphilos sh turned out to be an Athenian citizen. Otherwise Aeschinu would scarcely have dared to treat Sannio as he did (see 198). But Terence evidently intended that she should not be repre sented as freeborn, as he never alludes to the matter again and the discrepancy may be accounted for, in this case as in others, as due to the "contamination," which would lead to the neglect of many matters of detail.

ego . . . manu, 'I formally maintain that she is freeborn. *adserere manu* is a legal phrase signifying to assert the freedom of a person by symbolically laying one's hands on him. *causa liberalis* was an action at law to recover liberty, ἀφαίρεσις εἰς ἐλευθερίαν. Cf. Plaut. Curc. 490 *memento promisisse te, si quisquam hanc liberali causa manu adsereret, mihi omne argentum redditum eiri, minas triginta*; Poen. 964 *eas liberali iam adseres causa manu.*

195. **uide utrum uis**, 'consider which you prefer'; note the indicative. In the early Latin speech, as also in the early Greek, the tendency to paratactic arrangement of the members of a sentence predominated. Accordingly a question, though logically dependent, was often grammatically independent; *e.g.* 'tell me, where are you,' instead of 'tell me where you are.' Hence the frequent occurrence of the indicative in dependent

questions in Plautus and Terence. The indicative occurs most frequently after such expletives as *dic mihi, loquere, cedo, responde, expedi, narra, uide, rogo, uolo scire, fac sciam, uiden, audin, scin*, etc. Cf. 228-9, 342, 559, 630; Plaut. Rud. 948. See A. 334. d; H. 529. II. 7; G. 469. R.; Roby 1761; Madvig 356. obs. 3; and E. Becker *de syntaxi interrog. obliq.* in Studemund's Studien, p. 115 sq. Cf. Palmer's note on Hor. Sat. 2. 4. 38; Postgate on Propert. 1. 2. 9, and Ussing's note on Plaut. Amph. Prol. 17.

causam meditari tuam, 'con over your case,' so as to be ready to plead it in court when the time arrives.

196. **dum**, 'until'; frequently followed in this sense by the present indicative in Plautus and Terence, and even in Cicero, especially after such verbs as *exspecto, operior*, and the like. The future action is thus represented as certain. Cf. 785, Phorm. 982, Andr. 329, 714 *dum exeo . . . me operire hic.* See Madvig 339. obs. 2. b. Aeschinus goes into the house, followed by his slaves. Sannio remains without and soliloquises.

pro, etc.: see on 381.

197. **miror qui**: i.e. *miror eos qui;* so Heaut. 897 *equidem miror (te), qui alia tam plane scias. qui* in these cases is not the interrogative adverb.

occipiunt belongs to the *sermo cottidianus.*

ex: of the efficient cause, 'in consequence of'; so Andr. 268, Phorm. 750 *ex aegritudine hac miseram mors consecutast.*

iniuria, 'abuse,' 'insult,' 'mortification.'

198. **domo me eripuit**: a fact not mentioned before, and altogether foreign to Aeschinus' best interests; for had Sannio remained at home, he would not have been able to cause delay in the transfer of the music-girl to Micio's house, and the scandal occasioned by a row in the open street might have been avoided. We see here another of the many minor inconsistencies due to *contaminatio.*

meam: see on 179.

199. **plus quingentos**: after the comparatives *plus, minus, amplius, longius* without *quam*, a word of *measure* or *number* often is not changed to the ablative, but keeps the case required by the context, without reference to the comparative. The comparative is then in a sort of apposition, 'he has inflicted five hundred blows [and] more.' See A. 247. c and note.

colaphos = *κολάφους*. The Latin form was *alapa* (nom. sing.); for the omission of the initial *c* cf. *lamentum* with *clamare*, *laena* with *χλαῖνα*, *rudus* with *crudus*, *nidor* with *κνῖσα*. Roby 110, 3.

infregit: *illisit, inflixit.* (Donatus.) Cf. Plin. H. N. 8. 36. 130 *colapho infracto exanimantur.*

200. **tantidem emptam**, 'at cost price.'

tradier: the archaic form in *-ier* of the pres. inf. pass. is most frequently found at the end of the line in Plautus and Terence, or at the close of the first half of an asynartete verse. The form is a favourite with the poets. Cf. 273.

201. The entire verse is ironical.

uerum enim: *enim* is often combined with other particles, as e.g. *enim uero, nil enim, non enim, at enim, quia enim, certe enim, enim iam.* See on 168.

promeruit: used only in a good sense; *commereo* only in a bad; *mereo* in either. Cf. 681, Phorm. 516, Andr. 139.

202. **cupio**, 'I am willing,' 'ready.'

modo ărg.: see on 40.

reddat, 'pay': so 205, 279, 280.

hoc refers to the payment of the money; cognate accusative. Cf. n. on 253.

hariolor, 'I am dreaming,' 'I talk like a fool'; from *hariolus*, and connected by Tyrrell with *hirae*, 'entrails.' Cf. Phorm. 492. In Plautus this verb always = *diuinare.*

203. **dare**: for *daturum esse;* frequent in Terence after verbs of promising. The pres. inf. marks the immediate fulfilment of the promise, as in Caes. B. G. 4. 21 *qui polliceantur obsides dare atque imperio populi Romani obtemperare.* See on 224.

testis faciet, 'he will call witnesses'; Plaut. Curc. 565 *ne facias testis.*

204. **uendidisse me**: if Sannio agrees to sell the girl he will thereby invalidate his suit for damages, for Aeschinus will summon witnesses to testify to the compact, although he will take his time about the payment of the purchase-money.

somnium, 'mere fancy,' 'moonshine'; cf. 395, Phorm. 874.

mox ; cras redi : the words of Aeschinus, as Sannio foresees them ; cf. 233 sq., Plaut. Mostell. 568 *redito huc circiter meridiem.*

205. **id** : *i.e.* postponement of payment.

206. **res**, 'the fact,' 'the truth.'

quaestum, 'business,' *i.e.* of a leno.

occeperis : cf. Andr. 79 *accepit condicionem, dein quaestum occipit.* See on 197. See App.

207. **accipiunda**=*patiunda ;* cf. Eun. 771, 762, Phorm. 769.

mussitanda : *mussitare* is employed by both Plautus and Terence, and is generally equivalent to *reticere.* Thus Plaut. Pseud. 501 *quom ea mussitabas*=' when you maintained silence with regard to these matters,' Truc. 311 *egone haec mussitem* =' can I keep silence on these matters ?' For a discussion of *mutire, mussare, mussitare,* see Ramsay's Mostell. p. 142. Translate *a. et m. est,* ' must be borne in silence.'

208. **frustra . . . puto**, ' in vain do I make these calculations' ; cf. the proverbs "to reckon without one's host," "to number the chickens before they are hatched." Cf. n. on 796.

ACT II. Sc. 2

Aeschinus has informed his slave Syrus of the state of the case, and the latter promises to coax Sannio into giving up the music-girl at cost price. Syrus takes advantage of certain complications in Sannio's affairs, which will not brook delay. Had Sannio been in a position to await the issue of a law-suit it might have gone hard with Aeschinus.

209. As Syrus enters the stage from Micio's house he turns and speaks to Aeschinus within. The latter is partly visible behind the door.

tace : with the idea ' rest assured ' connoted.

ipsum : Sannio.

accipiat faxo : *faxo* is constructed with the subjunctive in Terence, only when the verb precedes it ; otherwise it is followed by the future indicative,—four times, Eun. 285, 663, Phorm. 308, 1055. In Plautus there is no well-authenticated instance of the fut. ind. The Augustan writers are consistent in the use of the subjunctive.

H

faxo: in the older language there was a future indicative in *-so* and subjunctive in *-sim*, formed from the stem, as *faxo* (*fac-so*), *faxim* (*fac-sim*); cf. πράξω (πραγ-σω). In the first and second conjugations the *s* was doubled, as *leuasso* (from *leuare*), *prohibesso* (from *prohibere*). Many of these forms are found in Plautus. Vergil, Livy, Ovid, Horace, and even Cicero, occasionally employ them. Terence uses only *faxo*, *faxis*, *ausim*, *ausis*, *excessis*, *appellasis*. See A. 128. e. 3; H. 240. 4; G. 191. 5; Roby 619-625 and 1486; Madvig 115 sq. According to Victor Henry (*Comp. Gram. of Gr. and Lat.* p. 115, Eng. Transl.) *faxo* was a subjunctive of the sigmatic aorist. If so, it was nearly equivalent to the fut. in meaning. Cf. King and Cookson, p. 463; Stolz, Lat. Gram. in I. v. Müller's *Handb. d. klass. Altertumswiss.* II. p. 233.

210. **bene**: with *esse actum*.

quod: conjunction, 'that'; see on 305.

211. **te . . . ero**, 'that you have had something of a set-to with my master.'

nescio quid generalises and therefore weakens. See on 79.

211-2. **numquam . . . comparatam**, 'I never saw a contest more unfairly matched'; *certatio comparata* is an expression borrowed from the gladiatorial combats.

213. **ĭllĕ uérberando**: see on 72.

usque, 'quite'; the limit to which *usque* reaches is indicated by *defessi*: they contend even to the point of utter weariness. Cf. Juvenal, 3. 289 *si rixa est ubi tu pulsas, ego uapulo tantum.*

214. **tua culpa**: ablative. The idea is expressed in full in Hec. 228 *non mea opera neque pol culpa euenit*; Eun. 980 *culpa non factumst mea.*

quid facerem, 'what was I to do?' Deliberative subjunctive; see A. 268; H. 484. V.; G. 468.

adulescenti . . . oportuit, 'you ought to have humoured the young man'; see on 218; cf. n. on 431; cf. also 708, Andr. 641.

gestum. With *oportuit*, *decuit*, *conuenit*, *debueram*, *oportuerat*, etc., when used for the purpose of telling what ought to have been done, the perfect infinitive is often employed in the active, commonly in the passive, and in the latter usually without *esse*. Madvig 407. obs. 1. The construction in full

would be *morem a te gestum esse oportuit;* cf. Heaut. 536 *haec facta ab illo oportebat;* ibid. 247, 635; Andr. 239 *nonne prius communicatum oportuit?*

215. The first **qui** is an interrogative adverb (see on 179), the second the relative pronoun; 'how could I have humoured him more, (I) who already have gone to the extent of presenting my mouth (to his blows)?'

hodie, 'this very day,' 'already,' merely adds emphasis. Donatus on this passage (see Brix on Plaut. Men. 1. 3. 36) says, '*hodie' non tempus significat, sed iracundiam, eloquentiam, ac stomachum.* See on 551.

loquar: subjunctive, because the question is regarded as actually dependent; see on 195. Syrus now comes to the matter he has in hand.

216. **in loco**, 'at the right time'; cf. 827, 994, Heaut. 537.

lucrum: the idea, somewhat elevated in tone, occurs in Plaut. Capt. 327 *est etiam ubi profecto damnum praestet facere quam lucrum.*

hui: ironical, as in Eun. 223, Andr. 474; cf. 411 infra.

218. **adulescenti esses morigeratus**, 'if you had given in to the young man'; cf. n. on 214 and 431. *si* in 217 belongs to this clause also. The asyndeton is in harmony with Terence's style. *morigeror* (or *-o*) *alicui = gerere morem alicui*, 'to adapt one's ways to another,' 'to please'; usually with dat. of the person, as here, but also with dat. of the thing, as in Plaut. Capt. 198 *nunc seruitus si euenit, ei uos morigerari mos bonust,* and Cic. Orat. 48 *uoluptati aurium morigerari debet oratio.*

219. **ne non tibi istuc faeneraret**, 'that it would not pay,' 'would not bring in interest'; *faenero* generally means 'to lend on interest.' The deponent *faeneror* is preferred by Augustan writers.

220. **rem**: i.e. *pecuniam, lucrum;* cf. 95, Andr. 288.

abi: 'be gone,' 'get out'; the meaning varies somewhat with the context. Cf. 564, 620, 699, 703, 765, 776. Here the tone of the ejaculation is contemptuous; cf. Plaut. Mil. 291, 324. It is sometimes complimentary, sometimes threatening, sometimes expressive of contentment and satisfaction. See on 564 and 765.

221. **istuc**: your opinion, way of looking at the matter.

numquam adeo, etc., 'I never attained to such a pitch of cunning as to refrain, etc.' Ramsay, Mostell. Excurs. i. p. 183.

222. **mallem potius**: the doubling of the comparative is for emphasis; cf. Andr. 427 *omnis sibi malle melius esse quam alteri.*

223. Syrus now attacks Sannio from another quarter. He says flatteringly 'Come now, I know your mind: as if twenty minae were of any account to you, provided you oblige him (*i.e.* my master). Besides, the report is current that you are on the eve of your departure for Cyprus.'

quasi: note the double ellipse, '[you speak] as [you would speak] if'; cf. 271, 941; Plaut. Capt. 763 *quasi in orbitatem liberos produxerim.*

iam usquam: ironical, =*in ulla aestimatione;* cf. Eun. 293 *neque uirgost usquam neque ego*, and the Greek *τοῦτον οὐδαμοῦ λέγω* 'I account him nowhere,' *i.e.* 'as naught' (Soph. Ant. 183). See App.

224. **proficisci**: the present infinitive for the future,—frequent in the *sermo cottidianus;* cf. n. on 203; Andr. 411, Eun. 520 *sperat se a me auellere.*

hem: an emotional ejaculation, here expressive of surprise, 'what?' In reality it is the sound made in clearing the throat. It is common in Plautus and Terence, and is sometimes written *em* in the MSS.; cf. n. on *em*, 169. Sannio did not suspect that Syrus was possessed of this information.

225. **coemisse**: *coem* is one syllable, as in *coemptionalem*, Plaut. Bacch. 976.

hoc: ablative of cause with *pendet*, 'on this account, I know, your mind hangs in the balance,' *i.e.* you are doubtful whether to go or stay. Some editors take *hoc* as an acc. after *scio*, 'so much I know.'

226. **spero**: parenthetical; see on 79 (*credo*).

hoc ages: freely, 'there will be time enough for you to attend to this bit of business.'

227. **nusquam pedem**: sc. *feram;* cf. Plaut. Men. 381 *pedem . . . tetulit*, 554 *fer pedem*, 630 *tetuli pedem.* Having repulsed Syrus with this remark, Sannio steps to one side and talks to himself.

timet, etc.: said aside as far as 235.

228. **scrupulum**: lit. 'a sharp bit of stone'; hence figuratively, 'uneasiness,' 'difficulty,' 'doubt.' Cf. Andr. 940, Phorm. 1019; Cic. pro Cluent. 28. 76 *hic tum iniectus est hominibus scrupulus et quaedam dubitatio.*

o scelera: accusative; see on 304.

229. **ut . . . oppressit**: sc. *me;* for the indicative see on 195.

in ipso articulo: sc. *temporis*, 'at the very nick of time'; cf. Cic. pro P. Quinct. 5. 19 *ut eum . . . in ipso articulo temporis astringeret.*

emptae: sc. *sunt.*

232. **hoc**: the transaction with Aeschinus.

agam: with thought of 226 *hoc ages.*

233. **refrixerit res**, 'the matter will have grown cold'; *i.e.* it will be useless to pursue it. Cf. "strike while the iron is hot." Cf. also Cic. ad Att. 1. 19. 4 *sed haec tota res interpellata bello refrixerat.*

nunc . . . cras: what Aeschinus and his friends will say; cf. n. on 204.

234. **quor passus es**, 'why did you allow it?' *i.e.* allow the girl to be taken from you and to remain so long in the young man's possession.

ubi eras, 'where have you been meanwhile?' **perdere**, 'to bear the loss.'

235. **persequi**: sc. *causam*, or *ius;* cf. 163, 248 *litis sequar.*

236. 'Have you now counted up that which you reckon will accrue to you?' *i.e.* from your voyage to Cyprus. For *redire* in this sense cf. Plaut. Trin. 530 *tribus tantis illi minus redit quam opseueris.*

ăd te: see on 40.

rediturum putes: i.e. *rediturum sit. putes* is pleonastic. So *licere* and similar words frequently in Plautus and Terence.

237. **hocine incipere Aeschinum**: see on 38; cf. 629, Andr. 245 *adeon hominem esse inuenustum aut infelicem quemquam, ut ego sum!*

238. **per oppressionem**: the *oppressio* consists in his choosing just this time, so fraught with risk of loss to Sannio, in which to secure possession of the music-girl. For **pĕr ŏppréss.** see on 142.

postulet = *uelit;* frequent in the comic writers.

239. **labascit**: said aside.

unum hoc habeo: *i.e.* to propose.

240. **uenias**: for the subjunctive see on 110; cf. n. on 248; Eun. 174 *potius quam te inimicum habeam, faciam ut iusseris.*

241. **seruesne**, etc., depends on *periclum.*

diuiduom face, 'split the difference'; cf. Plaut. Rud. 1408 *diuiduom talentum faciam.* The older forms *face, dice, duce* (not *fere*) occur often in Plautus and Terence, though less frequently than the shortened *fac, dic, duc.* Cf. 482 *abduce,* 910 and 917 *traduce,* Andr. 680 and 833 *face,* Hec. 803 *dice* (doubtful).

242. Syrus takes advantage of the signs of weakness shown by Sannio in 237-8, and goes so far as to hint that one-half the cost price of the slave-girl will be enough for him. He does this that Sannio may be not merely willing but glad to part with her for twenty minae; cf. 209-210.

minas decem: about £37 : 5s. or nearly $187.50; see on 370. Cf. n. on 191.

conradet, 'he will scrape together'; cf. Phorm. 40, Heaut. 141 *conrasi omnia.*

243. **sorte**, 'the principal'; the twenty minae which Sannio had himself paid for the girl. Cf. Plaut. Mostell. 550 *qui mihi neque faenus neque sortem argenti danunt;* Shak. *Mer. of Ven.* iv. 1, "Shall I not barely have my principal?" *Sors* is opposed to such words as *fructus, faenus, usura,* 'interest.'

245. **colaphis**: see on 199.

246. **etiam insuper**: for such pleonasms cf. 224, 255, 259, 268, 293-4, 366, 525, 541, 785.

defraudat: because Aeschinus has already offered (192) the full price of twenty minae.

nusquam abeo: like *nusquam pedem,* 227.

247. Syrus turns as if to depart, in order, if possible, to obtain Sannio's consent to his proposal by a show of indifference.

num quid uis quin abeam, 'you don't want anything, do you, before I go away?' A conventional form of leave-taking, sometimes abbreviated to *num quid uis?* as in 432; Hec. 272; Plaut. Trin. 193; Hor. Sat. 1. 9. 6, and this was the most usual

form of the expression. Other forms were Phorm. 458 *num quid nos uis?* Eun. 191 *num quid uis aliud?* ibid. 213 *num quid aliud imperas?* Phorm. 151 *num quid aliud me uis?* Eun. 363 *num quid me aliud?* Cf. also Phorm. 563 *num quid est quod opera mea uobis opus sit?*

immo, etc., 'yes (on the contrary, I do want something), I have to beg of you, etc.' *immo* may be translated 'yes,' when used in reply to a negative proposition, or when 'yes' is in reality equivalent to 'on the contrary.' Ramsay's Mostell. Excurs. iv. p. 201.

248. **potius quam litis sequar**: see on 110 and 240. Cf. 498; Phorm. 407 *etsi mihi facta iniuriast, uerum tamen potius quam litis secter . . . abduc hanc, minas quinque accipe.* Syrus has now accomplished that which he promised Aeschinus to do for him, in 209 sq.

249. **meum**, 'my bare due'; so Heaut. 742 *tuom tibi reddo*, 'only your due.'

251. **memorem . . . gratum**: *i.e.* if you intercede for me with your master, 'you shall say, etc.'

252. **sed . . . amica**: Syrus says this aside, and at the same time turns from Sannio toward Ctesipho whom he sees coming from the forum. Sannio, thinking Syrus is about to enter the house, reminds him of his request in the words *quid quod te oro?* But Syrus bids him wait a moment.

Ctesiphonem: Terence always so declines Greek names in -ῶν, -ῶντος; cf. *Clitiphon, onis*, Heaut. 697, 703 (Κλειτοφῶν, ῶντος); *Antiphon, onis*, Phorm. 463, 753 (Ἀντιφῶν, ῶντος); *Demiphon, onis*, Phorm. 899 (Δημοφῶν, ῶντος).

253. **quid quod**: *quod* is a cognate acc., really an adverbial use (see on 79). Cf. n. on 305. Translate, 'what about my request?'

ACT II. Sc. 3

Ctesipho, who has heard that his brother has rescued the music-girl for him, comes to express his joy and gratitude. It is distinctly implied in this scene that Ctesipho had no hand in the abduction of the girl, whereas in 355-6 the contrary is affirmed. The discrepancy may be owing to the "contamination."

254. Ctesipho enters from the right, soliloquising.

abs: in Terence only before *te*, though used originally, instead of *ab*, before words beginning with *c*, *q*, *t*.

quiuis = *quouis; qui* is an old abl. form referring to any gender, singular or plural; cf. 477, 750, Plaut. Capt. 1003 *quicum lusitent*. See Ramsay's Mostell. Excurs. vii. Cf. n. on 179.

beneficium: see on 72.

gaudeas, 'one is glad'; the subjunctive is often used in the second pers. sing. to denote the act of an indefinite subject. So Andr. 460 *fidelem haud ferme mulieri inuenias uirum* ('one finds'); Plaut. Capt. 420 *uideas* 'one sees.' See A. 311. a and 309. a; H. 485. note 3 and 508. 5. 2); G. 252. R.; 598; Roby 1544; Madvig 370.

255. **uerum enim uero**: see on 246.

id demum iuuat, 'that especially is delightful.'

quem aequomst: *i.e.* persons who through kinship or the like stand near to one, as Aeschinus to his brother Ctesipho.

256. **o frater frater**: cf. Andr. 282 *o Mysis Mysis*, Eun. 91 *o Thais Thais*, Hec. 856 *o Bacchis, o mea Bacchis*. The repetition indicates that Ctesipho is at a loss for words in which to express his affection for his brother.

257. **uirtus**, 'merit,' 'generosity,' 'magnanimity.'

258. **rem . . . praecipuam**, 'advantage.'

259. No one has a better brother than I.

homini nemini: a pleonasm of the *sermo cottidianus*, employed to strengthen the statement: cf. Phorm. 591 *ego hominem callidiorem uidi neminem*.

artium = *morum*, 'qualities'; cf. Plaut. Trin. 72 *artes antiquae tuae*. For the genitive of the thing with *principem* cf. Cic. in Verr. 5. 1. 4 *flagitiorum omnium uitiorumque princeps*.

260. **o Ctesipho**: *o* with the vocative always expresses good feeling, or affection.

Scan *Aeschinū́s | ubĭst éllum*. The last syllable of the first half of an iambic Octonarius is regarded as at the end of a verse (*syllaba anceps*). See also on 73.

ellum, 'there he is'; Syrus points towards the house of Aeschinus; cf. *ellam intus*, 389. *ellum* (*em, illum*) and *ellam*

(*em, illam*) are used either as here and in 389, to designate the place where an absentee may be found, if desired (cf. Andr. 855), or to point out the person in question while at a distance from, though visible to, the speaker (cf. Plaut. Curc. 278, Ussing). *eccum, eccam,* and *em* usually point to some person in the speaker's immediate vicinity (cf. 361, 553, 720, 890, 923); sometimes to an absent person, as in Plaut. Capt. 169, Amph. 120. See on 361.

hem here denotes joy; more often grief, anger, alarm, surprise. See on 224.

261. **quid sit**: see on 84.

illius: scanned as two syllables.

festiuom, 'dear,' 'delightful'; cf. 983, 986, Eun. 1048 *mei patris festiuitatem et facilitatem.*

caput: by synecdoche for the whole person, especially in familiar address, 'fellow'; cf. the Greek κεφαλή. So in 966; Plaut. Mil. 725 *o lepidum caput;* Ter. Andr. 371 *ridiculum caput,* Eun. 531 *o capitulum lepidissumum.*

262. **quom**, etc.: this clause ends with *commodo.* See App.

post, 'of secondary importance'; to be taken with *esse,* not *putauit.* For the opposite construction cf. Hec. 483 *quom te postputasse omnis res prae parente intellego.*

263. **famam**, 'discredit.'

laborem, 'trouble,' 'misery,' 'distress.' See App.

peccatum: always of a single act; here the forcible abduction of the music-girl.

264. **pote**: shortened from *potis,* and, like *potis,* a nominative and indeclinable. The omission of the copula (*est*) is common in lively speech. See on 344. See App.

supra: cf. Andr. 120 *ut nil supra,* Eun. 427 *nil supra,* Cic. ad Att. 13. 9. 3 *sed ita, accurate, ut nihil posset supra.*

quid nam, 'why, pray'; see on 537.

foris: the singular of the third declension, especially in this expression; cf. Plaut. Mil. 154 *sed foris concrepuit,* Aul. 665 *attat foris crepuit,* Bacch. 234 *sed foris concrepuit nostra;* but in Terence not elsewhere so. Cf. n. on 109.

crepuit, 'rattled,' 'creaked,' indicates the noise made by the bolt as it was pushed back, or, more probably, the creaking of the door in opening, for ancient doors were hung on wooden

pivots (*cardines*) which made considerable noise when moved. See Marquardt, *Privatleben der Römer*, 2nd ed., i. p. 230. The door was said *crepare, concrepare*, ψοφεῖν, when an inmate made his exit from the house, while *pultare*, κόπτειν, denoted the knocking of a person seeking admission; cf. 633, 637. To explain *crepare*, ψοφεῖν, of a tapping from within to warn passers in the street that the doors opened outwards is a mistake. See Tyrrell's note on Plaut. Mil. 154; Becker, Char. p. 44, note 32 (Metcalfe's transl.); Ramsay's Mostell. pp. 144-6.

mane, mane: cf. 620 *abi, abi;* 877 *age, age;* Heaut. 349 *redi, redi.* It was Ctesipho's intention to enter the house, but Syrus detains him with the information that it is his brother who is coming out.

ACT II. Sc. 4

Aeschinus now returns, as he promised in 196, to settle the dispute with the slave-merchant, and to see his brother as well (see 266). Ctesipho is anxious to keep the matter as much in the dark as possible. Sannio is willing to part with the music-girl at cost price, and receives definite assurance that the money will be paid.

265. **sacrilegus**, 'rascal,' 'wretch'; frequent in Terence. Cf. 304, Eun. 829, 911, 922. See on 159.

me quaerit: Sannio recognises himself at once as the *sacrilegus*,—a comic touch, like that in Plaut. Pseud. 974, where the leno, overhearing the sycophanta exclaim *hominem ego hic quaero malum, legirupam, impurum, periiurum atque impium*, remarks *me quaeritat: nam illa mea sunt cognomenta.*

quid: any money. Sannio's words are said aside.

nam: see on 537; cf. n. on 264.

266. **opportune**: see on 81. Aeschinus at this instant sees his brother.

quid fit, 'how goes it?' like *quid agitur?* 883, 373, 901; Plaut. Merc. 283 *Euge: et tu, Demipho, salueto. quid fit? quid agis?*

267. **omitte uero**, 'pray lay aside.'

tristitiem = *tristitiam;* the archaic form is preserved only in the Codex Bembinus. So *nequitiem* in 358, and Heaut. 481.

Other nouns, whose case endings fluctuate (either throughout the singular or in a single case) between the first and fifth declensions, are *mollities, mundities, luxuries, segnities, durities.*

268. **qui . . . habeam**, 'since I have'; see on 66. Cf. 368.

269. **in os**: cf. Gr. κατὰ στόμα; Fr. *au nez.*

amplius, 'further.'

270. **adsentandi**: sc. *causa.* The genitive of the gerund expressing purpose, not uncommon in the writers of the Silver age, notably Tacitus, is rare in the early Latin, and may be explained in this case as due to imitation of the Greek infinitive with τοῦ. Cf. Liv. 9. 45 *ut . . . Frentani mitterent Romam oratores pacis petendae amicitiaeque;* Tac. Ann. 2. 59 *Germanicus Aegyptum proficiscitur cognoscendae antiquitatis.*

quam quo: i.e. *quam quod;* cf. 825 *non quo . . . sed quo.*

habeam: the subjunctive, because of the mental conception; see A. 321. a; H. 516. II and 2; G. 541.

gratum, 'acceptable'; as in Eun. 275 *quam hoc munus gratum Thaïdi arbitrare esse?* Cic. Tusc. Disp. 5. 15. 45 *id gratum acceptumque habendum* (*est*).

facere: sc. *me;* see on 52.

271. **age inepte**, 'come, come, you foolish fellow'; cf. 553, 941, Eun. 311.

quasi: see on 223.

nunc: in contrast to an earlier time when education had rendered their aims in life widely different.

norīmus = *nouerimus.* The original long quantity of the *i* in the ending of the perfect subjunctive is retained here and elsewhere in Plautus and Terence; cf. Phorm. 772 *gesserīmus;* Plaut. Bacch. 1132 *uenerīmus,* Mil. 862 *dixerītis.*

nos inter nos: so Heaut. 511 *ne nos inter nos congrŭere illi sentiant.*

272. **hoc mihi dolet**: see on 733.

rescisse, 'learned of the matter,' 'found out about it.'

in eum locum redisse, ut, 'had been reduced to such a pass that'; cf. Heaut. 359 *in eum iam res rediit locum, ut sit necessus.* See App.

273. **nil possent auxiliarier**: *i.e.* if Ctesipho had left the country (see 275), or Sannio had taken the girl to the slave-market at Cyprus and sold her there.

nil: see on 142 and 79.

auxiliarier: see on 200.

274. **pudebat**, 'I was ashamed,' *i.e.* to acknowledge it.

275. **paene e patria**: sc. *fugere; ἀποσιώπησις εὐφημισμοῦ χάριν.* (Donatus.) Ctesipho had contemplated leaving the country. See on 385. Cf. Heaut. 117 *in Asiam ad regem militatum abiit, Chremes;* Plaut. Merc. 658, where Charinus, in a like case, resists all the efforts of Eutychus to dissuade him, and says, *frustra dixti. hoc mihi certissumumst: eo domum, patrem atque matrem ut meos salutem: postea clam patrem patria hac effugiam,* etc. According to Donatus, Menander represents Ctesipho as having meditated suicide.

deos: one syllable. Cf. Introd. p. lxiv.

quaeso: in the comic writers, not only used absolutely as in 190, Heaut. 736, but also as a governing verb—with *ut*, as here and in 298, 491, Andr. 487; with accusative of a neuter pronoun, as in 247; with a personal acc., *deos*, as here and in 298, 491, Andr. 487. *quaeso* is an old form of *quaero;* see Festus, s.v., p. 259 (Müll.)

276. **peccaui**: *i.e.* in keeping the matter a secret.

quid aït, etc.: *i.e.* what claim does Sannio make? Addressed to Syrus.

tandem: see on 685.

nobis: ethical dative; see on 61.

iam mitis est, 'oh, he is pacified'; cf. Shak. *Ham.* Act iii. Sc. 2, "I am tame, sir."

277. **hunc**: Sannio.

absoluam, 'pay off,' 'satisfy,' by the payment of the twenty minae through a banker. Bankers, *argentarii*, did business in the forum; cf. Phorm. 921 *sed transi sodes ad forum atque illud mihi argentum rursum iube rescribi, Phormio.*

278. **insta**, 'urge the matter on,' *i.e.* the payment of the money; cf. 247 sq. Sannio does not address himself to Aeschinus who intentionally avoids conversation with him, using his slave as a go-between.

eamus, 'let us be off'; this, with the reason that follows, is

n additional bit of sly knavery, having in view the tricking oor Sannio out of his promised compensation. But Sannio eads Syrus off as in 227, and brings him round to a repetition f the assurance that the money shall be forthcoming.

in Cyprum : in 224 and 230 the accusative denotes the limit, nd the preposition is omitted ; here only the general direction s intended.

non tam quidem : sc. *properat; i.e.* I'll not stir a step. For the use of *tam* here cf. Heaut. 1052 *ne tam affirma te*='don't e so stubborn,' Phorm. 998 *tu tam times.* See App.

279. **hic** : in Athens ; or, here where I stand. In either ase he gives the impression that he can afford to wait, and hus allays suspicion with regard to the impending visit to Cyprus.

reddetur : sc. *argentum.*

ne time : an archaic construction, frequent in the *sermo cottidianus;* in the later Latin confined to poetry. Cf. 802 ; Heaut. 1052 cited on 278 supra, Phorm. 803 *ne nega* with Dziatzko's note. See A. 269 note ; H. 488-9 ; G. 263.

280. **ut . . . reddat** : sc. *timeo.*

omne, 'the sum in full.'

sequere hac : sc. *uia*, 'follow this way' ; cf. Heaut. 664, 832.

281. Aeschinus departs (to the right of the spectators). Syrus and Sannio are about to follow, when Ctesipho, who had already turned to enter Micio's house, calls Syrus back. Sannio continues on his way, so that only Syrus and Ctesipho remain. The latter makes it evident by his anxiety how little accustomed he is to doings of this sort.

heus : an interjection often used in calling to people ; cf. Eun. 337, Heaut. 348.

inpurissumum : see on 183.

282. **absoluitote** : the plural includes Aeschinus.

siet : this archaic form of the subjunctive is placed by the comic poets chiefly at the end of the line in iambic and trochaic metre, and at the close of the first half of the verse in the tetrameter. Cf. 298 ; Hec. 567.

283. **aliqua** : sc. *uia*, 'some way' ; cf. Phorm. 585 *uereorque ne uxor aliqua hoc resciscat mea.*

ad patrem . . . permanet, 'should reach the ears of my father'; Plaut. Capt. 220 *neu permanet palam haec nostra fallacia*, i.e. 'should leak out.'

perpetuo, 'forever,' 'absolutely.' The idea is strengthened by the alliteration; so Eun. 1043 *quin ego nunc perpetuo perierim*, Plaut. Pers. 281 *ut perpetuo pereas.*

285. **lectulos**: eating-couches for the intended banquet; see 370, 376 sq.

nobis: Donatus calls attention to the slave's very fine way of speaking; cf. 338 *a nobis.*

cetera: everything else requisite for a feast; cf. Heaut. 125 *uideo alios festinare lectos sternere, cenam adparare.*

286. **re**: the business with the slave-merchant.

conuortam me: Donatus notes the "swagger" in this expression; cf. Plaut. Stich. 402 *quom bene re gesta saluos conuortor domum.*

obsonio: (ὀψώνιον), special additions to a banquet, which would not, like meal or bread, be kept in the house; the finer kinds of vegetables, and particularly fish. These Syrus was now intending to bring home with him from the market.

287. **ita quaeso**, 'yes, please do'; for *ita* = 'yes' cf. 521, 570, 642, 655. Cf. n. on 543 and 561.

hilarem: elsewhere in Terence *hilarus, a, um*, the preponderating form in old Latin. See App.

sumamus = *consumamus*. Cf. 854; Plaut. Pseud. 1268^{b} *hunc diem sumpsimus prothyme.* Translate, 'let us spend this day in merry-making.' Ctesipho enters the house. Syrus hastens after Aeschinus towards the forum. The stage is empty and the opportunity presents itself to close the act.

ACT III. Sc. 1

While the first and second acts are occupied with the affairs of Ctesipho, whose disgrace Aeschinus takes upon his own shoulders, the third act develops the intrigue in which Aeschinus himself is personally involved. Sostrata, a widow and mother of Pamphila of whom Aeschinus is secretly enamoured, expresses to Canthara her anxiety concerning

Aeschinus, who had not paid lately his usual visits. Canthara is an elderly female slave, who had formerly been nurse to Sostrata, and was in consequence on terms of great familiarity with her mistress.

At the opening of the act Sostrata is standing before her house, in company with Canthara, and is looking anxiously for the arrival of her slave Geta, or for a possible visit from Aeschinus.

288. **quid nunc fiet?** Sostrata is speaking of her daughter's impending "accouchement." Donatus says, '*imploratio*' *est magis trepidantis quam ignoratio et interrogatio.*

289. **recte . . . spero**: sc. *futurum esse.* See App.

edepol, 'by Pollux'; an adjuration to one of the "Great Twin Brethren." The word is made up of the intensive *e* [ἦ], found also in *ecastor*, and of forms of *deus* and *Pollux*. It has been said to be a contraction for *per aedem Pollucis*, and hence is sometimes written *aedepol*. *pol* and *edepol* were freely used by men and women alike; *hercule* or *hercle* only by men; *ecastor* only by women: on this subject see Aulus Gellius xi. 6.

modo, 'just now'; here used of the present; it is used of the immediate past in 87, and of the immediate future in Andr. 594 *domum modo ibo.*

mea tu, 'my dear one'; an apostrophe to Pamphila. Cf. Eun. 664 *tam infandum facinus, mea tu, ne audiui quidem.*

primulum, 'for the very first time'; notice the force of the diminutive, and cf. 898; Plaut. Men. 916 *iam hercle occeptat insanire primulum.* See App.

290. **adfueris**: i.e. *parienti.*

291. **neminem**: no relative in a position to render her genuine assistance.

Geta is the only male, as Canthara the only female slave in the family; cf. 481.

292. **nec . . . nec**: sc. *adest,* the subject of which is the antecedent of *quem* and *qui.* Spengel construes, *neminem habeo—solae,* etc.—*nec quem . . . mittam, nec qui,* etc.

293. **numquam . . . semper**: pleonasm; cf. n. on 246.

295. **e re nata**: ἐκ τοῦ νεωστὶ συμβεβηκότος, *i.e.* 'after what has happened,' 'under the circumstances.' The phrase must be distinguished from *pro re nata* = 'according to circumstances.'

296. **uitium oblatumst**: i.e. *uirgini;* see 308.

quod ad illum attinet, 'as far as he is concerned'; this restrictive use of the relative is followed in Terence more often by the indicative than the subjunctive. Cf. 423, 427, 511, 519, 641, 692, 963, Eun. 214, 215, Heaut. 416, Hec. 760. See A. 320. d; H. 503. note 1; G. 629. R.; Roby 1695; Madvig 364. obs. 2. *fin.* Cf. n. on 641. Note on 162 may be applied to this clause.

297. **talem** is emphatic and general, and explained by the particular characteristics which follow.

ex tanta familia: the family of Aeschinus was one of wealth and standing; see 502. See App.

298. **quaeso**: see on 275.

siet: see on 282.

ACT III. Sc. 2

The long-expected Geta now rushes upon the stage from the side of the forum. He has been a witness to the abduction of the slave-girl, and is talking to himself in excited tones about what he supposes to be the faithlessness of Aeschinus. He fails to observe the two women who with difficulty attract his attention, and elicit from him an account of what has happened.

299. **nunc illud est, quom**, 'matters have now reached such a pass that'; cf. Plaut. Capt. 516 *nunc illud est quom me fuisse quam esse nimio mauelim*, Rud. 664 *nunc id est, quom*. The MSS. have *quod*. Cf. n. on 18.

omnia omnes: a common collocation; cf. 978; Hec. 867, Andr. 96. The alliteration strengthens. It occurs oftenest in the last two or three words in a verse, but frequently extends to many words, as in 322; Phorm. 334; Plaut. Men. 252 *non potuit paucis plura plane proloqui.*

For the thought cf. 273. The verse may also be scanned as a trochaic Septenarius, *núnc illud ést*, etc. Cf. n. on 309.

300. **auxili**: the genitive of nouns in *-ius*, *-ium*, ended, until the Augustan age, in a single *ī* (not so the genitive of adjectives). In the Augustan age both Horace and Vergil used the contracted form, Ovid the uncontracted. Afterwards the longer form became general. See A. 40. b; H. 51. 5; Madvig 37. obs. 1.

301. **mihi** : Geta, as a faithful slave, includes himself among the unfortunates.

que . . . que . . . que : see on 64.

erae : Sostrata. *erus*, *era*, *erilis*, not *herus*, etc., is the best attested orthography in Plautus and Terence.

filiae : Pamphila. For *filia erilis*=*filia erae*, cf. *erilis filius* =*filius eri*, Andr. 602 and Eun. 289.

302. **circumuallant se** : *se* is the reading of the Cod. Bemb. and Donatus. For the figure cf. Plaut. Capt. 254 *ita uinclis custodiisque circummoeniti sumus.*

emergi : intransitive, as in Eun. 555 *unde emergam*, and hence impersonal in the passive. In Andr. 562 it is transitive.

potest : the impersonal use is frequent in Terence; cf. n. on 350.

303. **uis** : i.e. *uis allata ;* see 308.

solitudo, 'helplessness'; cf. Andr. 290 *perque huius solitudinem.*

304. **hocine saeclum** : for similar protest against the degeneracy of the age cf. Plaut. Trin. 283 *noui ego hoc saeculum, moribus quibus sit.* In iambic and trochaic metre the comic poets prefer the syncopated forms *saeclum*, *periclum*, *oraclum*, *uinclum*, *spectaclum*, etc., but only in those words in which the syncopated vowel is preceded by a long syllable; cf. Eun. 246, Andr. 131, 350, 391, etc.

For the accusative in indignant exclamations see A. 240. d; H. 381; G. 340; Roby 1128; Madvig 236. Cf. 330, 758 and n. on 38. **-ne** is frequently added whether the infinitive follows or not.

o hominem : for the hiatus see on 183.

305. **quid nam est quod**, etc. : 'why, pray, is it that, etc.?' See A. 333; H. 516; G. 524 and 525. R. 1. *quod* is really an adverbial accusative, and is exhibited here in a sort of transition state between a relative and a conjunction ('because'). Cf. n. on 210, 162.

nam : see on 537.

sic belongs to *timidum* and *properantem.*

306. **quem . . . illum** : the change from relative to demonstrative is regular when each of two clauses has its own verb; but here the change takes place within a single clause,

so that *illum* is really pleonastic, and unnecessary except fo the sake of emphasis. Cf. Verg. Aen. 5. 457 ; Hom. Odyss. 2 327.

309. Most easily scanned as a trochaic Septenarius, provide *loquitur* of the Cod. Bemb. be retained. See App. The vers is most commonly treated, however, as an iambic Octonarius Cf. n. on 299.

310. **compos animi**, 'master of myself,' 'in control of my senses.

311. **dari obuiam** : more commonly *obuiam fieri.*

312. **euomam** : cf. 510 ; Hec. 515 *in eam hoc omne quo mihi aegrest euomam.*

aegritudo, 'vexation' ; usually opposed to *gaudium*, as in Andr. 961, Eun. 552.

313. 'I should regard it, for my own part, as sufficient punishment, if only I could wreak vengeance on them.' See App.

mihi : ethical dat. ; cf. Phorm. 1029 *redeat sane in gratiam iam : supplici satis est mihi.*

supplici : see on 300.

dum . . . modo : separated as in Eun. 320, Heaut. 466, Plaut. Epid. 270 *dum id fiat modo.*

314. **seni** : probably Micio ; possibly Demea.

illud scelus : Aeschinus.

produxit : cf. Plaut. Rud. 1173 *filia mea, salue : ego is sum qui te produxi pater.*

315. **inpulsorem** : that Syrus induced Aeschinus to forsake Pamphila is Geta's inference from what he knows of the character of that slave, and his influence with his master ; cf. Plaut. Mostell. 899, where Tranio, the slave, says *me suasore atque inpulsore id factum audacter dicito.*

uah : see on 38.

316. **sublimen**, 'upwards' ; probably an adverb. The adverb appears in Plautus, in six places of the Cod. Vat. (B), and elsewhere. But that *sublimen* also appears as adjective is shown by Schmitz, Rhein. Mus. 1872, p. 616. See App.

medium, 'by the waist' ; cf. Andr. 133 *adcurrit ; mediam mulierem complectitur.*

capite . . . statuerem, 'I would set him head foremost on the ground'; cf. Verg. Aen. 1. 115 *pronusque magister uoluitur in caput.*

in terra: so the Cod. Bemb. Other MSS. have *in terram.* See on 38 (*in animo*).

317. **dispergat**: we should expect the imperfect, but the sense here does not require a strict adherence to the law of sequence, and the metre is assisted by the use of the present. For the form of expression cf. 782.

318. **praecipitem darem**: sc. *eum;* see on 79 (*tristem*). Translate, 'I would send him headlong into the street.' Cf. Phorm. 625, Andr. 606.

319. **ruerem**, 'I would hurl to the ground'; originally transitive, as here, but the transitive use was subsequently confined, for the most part, to the poets. Cf. 550; Heaut. 369; Verg. G. 1. 105 *cumulosque ruit male pinguis harenae.* Note the asyndeton and its picturesque effect. For **et** before the last word cf. 988; 846 *ac;* 944 *atque;* Andr. 24 *et.* Terence, however, like Cicero, usually either makes the asyndeton complete, or (rarely) inserts the conjunction before each separate word or idea (polysyndeton).

321. Geta, in his haste to reach the house of his mistress, neither looks about him nor recognises the voice of Sostrata when she calls him. Moreover he is afraid of trickery and delay, for it was a common practical joke at Athens to detain slaves in the streets on false pretences, that they might subsequently be punished for loitering.

te ipsam quaerito, 'you are the very person I am anxious to find'; the frequentative has an intensive force. Cf. 81 and 363.

322. **expecto**: synonymous with *quaerito.*

oppido opportune, 'most conveniently,' 'most fortunately.' *Oppido* is an intensive adverb found very frequently in Plautus. When joined to an adjective or adverb in the positive, it gives it the force of a superlative. Its force may, in most cases, be conveyed by 'thoroughly,' 'entirely,' 'completely.' See Ramsay's Mostell. pp. 120, 121.

323. **era . . .**: Geta shrinks from communicating the bad news.

trepidas . . . festinas: cf. 305 *timidum et properantem.*

324. **animam recipe**, 'recover your breath'; like Plaut Epid. 205 *recipe anhelitum*, Merc. 601 *prius quam recipia anhelitum uno uerbo eloquere : ubi, ubi ego sum ?*

ergo : see on 172.

325. **fit** : see App.

326. **quid is ergo** : sc. *fecit ;* see on 100.

328. **neque id occulte fert**, 'nor does he make a secret o it.' *fert*=our idiom 'he carries it off.' Cf. Cic. pro Cluent 19. 54 *neque id obscure ferebat nec dissimulare ullo modo poterat* The opposite is *prae se fert.*

ipsus : archaic for *ipse.* See on 78.

329. **satine**=*satisne.*

330. **nostrumne Aeschinum** : equivalent to *nostrumn Aeschinum hoc fecisse !* See on 304.

331. **in quo**, etc. : cf. 455 ; Phorm. 470 *quoi nunc misera spes opesque sunt in te uno omnes sitae.*

332. **erănt quí** : see on 73.

hac : Pamphila, as in 341. The comic poets often use *hi* of an absent person.

unum numquam : in the reverse order, 293.

333. **puerum**, 'the child'; used of an infant not yet born whose sex therefore was still undetermined. Cf. Andr. 400.

patris : Micio, who would give his sanction to the marriag by receiving the infant *in gremio.*

334. **sibi ŭxorem** : see on 40. This reading of the MSS (not the Bemb.) does not scan quite so readily as *se uxore* which is adopted by most editors from the reading of th Bemb., SIVX—. See App.

hanc . . . ducere : cf. 473.

335. **quod . . . opus est** : the personal use ; see A. 243. e R. ; H. 414. IV. note 4 ; G. 390 ; Roby 1255 ; Madvig 266 Hallidie on Plaut. Capt. 159.

336. Canthara here joins in the conversation, but Get addresses his answer to Sostrata, as appears from *tua fama e gnatae uita* in 340.

au expresses disapproval, protest, as well as surprise an irritation ; cf. Andr. 751. For the hiatus see on 183.

mi homo expresses astonishment; cf. 111 *tu homo*; Andr. 721, and the Spanish "hombre!"

sanun = *sanusne.*

337. **hoc**: the whole story, but chiefly the fact that Aeschinus is the father of Pamphila's child.

proferendum, 'ought to be made known'; cf. Hec. 107, Ad. 339, Heaut. 994 *rem profer palam.* For the omission of *esse* see on 13.

338. **alieno animo**: cf. Hec. 658 *nunc quom eius alienum a me esse animum sentiam.*

nobis: Geta reckons himself as one of the family; cf. n. on 285.

339. **proferimus**: the present for the future; frequent in Terence. See A. 276. c; H. 467. III. 5; G. 219; Roby 1455 and 1461. Cf. n. on 435.

infitias ibit, 'he will resort to denial'; the accusative of the *limit* of motion. See A. 258. b. note 5. R.; H. 380. II. 2. 3); Roby 1114 (b); Madvig 232. obs. 4.

sat scio, 'I am sure'; cf. 360, 402, 526. See on 79 (*credo*).

340. **tua fama**: because as the mother of Pamphila she had not guarded her more carefully.

gnatae: older form of *natae*, as substantive. The pure participle appears in the MSS., without exception, as *natus*, *nata*.

gnatae uita: *i.e.* through shame and grief when Aeschinus shall disown her.

in dubium = *in periculum*; cf. 243.

si maxume = *quamuis*, 'if at the most,' 'if at the best'; cf. Plaut. Pseud. 433, Rud. 1353.

341. **hanc**: see on 332.

342. **tacito est opus** = *opus est ut taceatur*, 'it must be kept quiet.' See A. 243. e. note and 292. b; H. 414. IV. note 3; G. 390; Roby 1255; Madvig 266. Cf. 601 and 996.

minume gentium, 'not for the world'; a colloquialism analogous to *nusquam gentium*, *ubinam gentium*, ποῦ γῆς. The genitive is partitive. Cf. n. on 540.

343. **Sostratā**: the Latin comedians usually preserve the long quantity of the nominative sing. of Greek proper names in

-*a*, provided the latter are of more than two syllables. Henc Sostratā, but *Getă*. Cf. n. on Periocha, 10.

344. **potis est**: archaic, and, in the comic poets, the usua form for *potest*. *potis* may refer to a subject of any gender, o may be used impersonally; cf. 521, 539, 626. *pote* is merel weakened from *potis*, and is employed before consonants, whil *potis* is usual before vowels; cf. Phorm. 535 *pote fuisset*= *potuisset*. The omission of *est* is common. Cf. n. on 539.

345. **indotatast**: the dowry was essential to the prope settlement of a marriage, and could only be waived throug explicit renunciation on the part of the bridegroom or hi father, as in Plaut. Aul. 257 *illud facito ut memineris conuenisse ut ne quid dotis mea ad te adferret filia.*

secunda . . . dos, 'as good as a dowry'; cf. Hor. Od. 3 24. 21 sq.; Plaut. Amph. 839 *non ego illam mihi esse doten duco, quae dos dicitur, sed pudicitiam et pudorem et sedatun cupidinem, deum metum, parentum amorem et cognatum con cordiam, tibi morigera atque ut munifica sim bonis, prosin probis.*

346. **uírginḗ**: the original long quantity preserved. See o 161 (*fidē*).

relicuom: always four syllables in Plautus and Terence.

347. **infitias**: see on 339.

mecum, 'in my possession.'

quem amiserat: i.e. *luctando cum puella*. For a simila instance of reliance on a ring cf. Hec. 572-4 and 829.

349. **pretium**: *i.e.* she has nothing in common with th class of *meretrices*.

rem ullam . . . indignam: e.g. *libido*, or a desire to wi the young man as a husband for her daughter.

intercessisse, 'has passed between us.'

350. **experiar**, 'I will go to law.' Hegio shall present th case.

quid istic: see on 133.

cēdo, ut melius dicis, 'I give in, since your suggestion i better.' According to Bentley *cedo*=*concedo*, which with *dica* of the MSS. will mean 'I allow that your suggestion is better. See App.

quantum potest: sc. *fieri*; impersonal, 'as quickly a

possible.' So 700, 743, 909, Phorm. 674, 897, Andr. 861, Eun. 377, 836, and often in Plautus. See Ussing on Amph. 964. But the MSS. of Terence vary between *potest* and *potes,* in this expression. For the indic. cf. n. on 296. See App.

351. **abi ătque Hégioni** : see on 40. Hegio takes the place of the injured maiden's dead father, Simulus. Donatus notes that Menander makes Hegio the brother of Sostrata.

eius : Pamphila. In 494 *cognatus* is constructed with the dative. The genitive here is evidently due to the fact that *cognato* is dative.

352. **Simulus** = Σῑμύλος, a dim. form of σῑμός, 'snub-nosed' (cf. Σῖμος, masc. prop. n., 'Flat-nose,' Anth. P. 6. 310). See Lidd. and Scott, s.v., 7th ed.

summus : sc. *amicus ;* cf. Andr. 970 *pater amicus summus nobis,* Phorm. 35 *amicus summus meus ;* and without *amicus,* Eun. 270 *Parmenonem summum suom,* Plaut. Truc. 79 *namme fuisse huic fateor summum atque intumum.*

353. **propere** : see App.

354. **ut . . . ne** : usually placed together, as in Hec. 105, etc. ; sometimes separated as in Plaut. Pers. 110, Poen. 395, Epid. 356.

Sostrata enters the house. Canthara and Geta depart in opposite directions, the former to fetch the midwife, the latter to seek Hegio (in the direction of the forum).

ACT III. Sc. 3

Demea, during his stay in the city, has heard that Ctesipho had a hand in the abduction of the music-girl. He comes therefore to Micio's house to find Ctesipho,—or at least to learn where that young man keeps himself,—and falls in with the slave, Syrus, who makes sport of the old man's foibles and parodies his wise saws and maxims.

355. Demea enters from the direction of the forum, in great agitation.

disperii : a strengthened form of *perii,* as in Heaut. 970. Similarly Eun. 832 *dispudet,* Phorm. 1011 *distaedet,* Plaut. Trin. 932 *discupio.* Cf. *discrucior,* 610 ; *disrumpor,* 369.

Ctesiphonem : see on 252.

356. This is contrary to what is implied in Act II. Sc. 3. See note at the beginning of that scene. The discrepancy is either an accidental result of the "contamination," or we may suppose that Demea is intentionally represented here as misinformed.

357. **id . . . restat mihi mali, si,** 'this misfortune is in store for me, that'; cf. 190.

illum: Ctesipho.

potest: sc. *Aeschinus.*

358. **qui aliquoi reist etiam,** 'who still is good for something'; cf. 854; Plaut. Stich. 718 *nulli rei erimus postea;* Aul. Gell. 13. 31. 3 *musicam quae sit abscondita, eam esse nulli rei. esse* with the dative often signifies 'to be fit for a thing,' as in Liv. 2. 9 *qui oneri ferendo essent;* id. 4. 35 *sitne aliquis plebeius ferendo magno honori.* Cf. Eun. 608 *frugi es.*

359. **ganeum**: collateral form of *ganea;* cf. Plaut. Men. 703 *inmersit aliquo sese credo in ganeum.*

360. **ille inpurus**: Aeschinus. See on 183.

sat scio: see on 339.

361. **sed ĕccúm**: see on 40.

eccum: see on 260. *eccum* is parenthetical here; *Syrum* belongs to *ire. eccum eccos eccas eccillum eccistum,* etc. (i.e. *ecce eum, eos, eas, illum, istum,* etc.) have three constructions: (1) with a nominative and verb, as here, in 923, Plaut. Cas. 163 *atque eapse eccam egreditur foras,* Bacch. 611 *Mnesilochus eccum maestus progreditur foras;* (2) with an accusative, if no verb follows, as in 890, Plaut. Mostell. 549 *sed Philolachetis seruom eccum Tranium,* Bacch. 568 *duas ergo hic intus eccas Bacchides;* (3) with an accusative, followed by a finite verb to which the acc. is thought of as subject, as in Plaut. Amph. 1005 *sed eccum Amphitruonem: aduenit,* Mil. 1290 *sed eccum Palaestrionem: stat cum milite.* In (3) the acc. is probably due to attraction, and the difficulty is lightened by placing a comma between it and the verb, with Ussing; or a colon, with Ritschl (L. G. and S.) See Brix on Plaut. Capt. 1005.

ire, 'coming'; in later Latin *euntem.* Cf. Andr. 580 *uideo exire.*

Syrus is returning to the house from the market, with the *obsonium* (286), accompanied by Dromo and Stephanio, two fellow-slaves employed in the kitchen.

hinc=*ex hoc;* cf. 413.

scibo, 'I shall learn'; so in 780, Andr. 414, Hec. 246 *hinc iam scibo hoc quid sit.* In early Latin, verbs of the fourth conjugation made their future in *-ibo* as well as in *-iam;* cf. Andr. 116 *scies*, Hec. 246 *scibo.* Similarly the imperfect in *-ibam; e.g.* Andr. 38 *seruibas.*

362. **ătque**: see on 40.

de grege illost, 'is one of that gang.'

363. **quaeritare**: see on 321.

carnufex, 'scoundrel,' 'villain'; in reality a person employed to administer punishment. The occupation was called *carnuficina*, and as the employment was neither honourable nor popular *carnufex* became a frequent term of vituperation and abuse, and was often applied to cunning slaves; cf. 777, Andr. 183, 651, 852. See Ramsay's Mostell. pp. 259-260.

364. **omnem rem**: the particulars concerning the abduction of the music-girl.

seni: Micio, whom Syrus and Aeschinus had met in the forum (154). Syrus addresses his remarks, as far as *sententia* in 371, to his fellow-slaves, apparently without perceiving that he is overheard by Demea.

365. **haberet**: sc. *res;* commonly *se* is added as in Heaut. 702 *ita ut res sese habet narrato*, Phorm. 820; but Phorm. 429 *bene habent tibi principia.* Cf. Cic. Cat. Mai. 18. 65 *sic se res habet;* Liv. 22. 39. 9 *sed ita res se habet.*

enarramus: historical present; not a contracted perfect. For the imperfect tense in the sequence (*haberet*) see A. 287. e; H. 495. II.; G. 511. R. 1. Cf. Plaut. Bacch. 290 *quoniam sentio quae res gereretur, nauem extemplo statuimus.* See Brix on Trin. 14. Dziatzko argues for the contracted perfect. The first person plur. includes Aeschinus as well as Syrus.

366. **nil quicquam uidi laetius**, 'never have I seen any one better pleased,' *i.e.* than Micio. The emphatic pleonasms *nil quicquam* and *nemo quisquam* are of frequent recurrence in Terence, and have many parallels; cf. Hec. 400, Eun. 884, Phorm. 80, 250, Andr. 90, Eun. 226, 1032, Ad. 38, 528, 717.

367. **hominis**: Micio.

368. **qui id dedissem**: cf. n. on 268. See A. 341. d.

369. **disrumpor**, 'I burst with anger'; often in Cicero. Cf. n. on 355.

adnumerauit, 'paid'; *i.e.* to Sannio, at a banker's in the forum.

370. **dedit**: sc. *nobis.*

in sumptum, 'to spend'; *i.e.* on the delicacies of the kitchen, as usually in comedy.

minae: the Attic mina = 100 drachmae, about £3 : 15s. or $18.75. Hence Syrus had a few shillings less than £2 ($10) to spend. On the subject of terms employed with reference to money by the Latin dramatists, see Ramsay's Mostell. Excurs. xiv.

371. **distributum**, 'disbursed.'

ex sententia, 'to my liking'; for *ex*='according to' cf. 420; Heaut. 683; Plaut. Capt. 997 *ex suis uirtutibus;* Cic. Fam. 12. 4. 2 *nunc quae scribo, scribo ex opinione hominum atque fama*, and the expressions *ex more*, *ex lege*, etc.

372. **huic**: Syrus; cf. Phorm. 688 *si quid uelis, huic mandes, qui te ad scopulum e tranquillo auferat.*

373. Syrus now turns towards the house, and in so doing sees Demea, as he pretends, for the first time.

ehem: a monosyllable; see on 81.

quid agitur: see on 266.

375. **rationem**, 'conduct,' 'doings,' 'ways.'

ne dicam dolo, 'to speak plainly'; cf. Plaut. Men. 228 *non dicam dolo;* Trin. 480 *non tibi dicam dolo*, 90 *haud dicam dolo.*

376. Dromo and Stephanio (380) are slaves of Micio's household, into whose charge Syrus gives the products of his recent purchase. They are visible to the spectators and may be regarded either as having just stepped out from Micio's house, or (what is better) as having accompanied Syrus from the market-place (forum) in order to assist him in the transportation of the provisions. Syrus, who sees that he is to be detained by Demea, sends them into the house with directions to guard against any omission in the cooking.

Dromo: *Δρόμων;* strictly a messenger boy. The bearers of this name play only insignificant parts in Plautus and Terence. A similar situation is depicted in Plaut. Aul. 398 sq. *Dromo, desquama piscis*, etc.

377. **gongrum** (not *congrum*) is the reading of the Codd. Bembinus and Victorianus; Greek *γόγγρος.*

378. **tantisper,** 'for just a little while'; said δεικτικῶς.

rediero: to the house, which, strictly speaking, he has not yet reached. Syrus does not mean that he is going away.

379. **haecine flagitia**: for the case see on 304.

380. **clamo,** 'I protest against them'; cf. 60, 407, 727, 789.

salsamentum was pickled fish or meat of any kind. See App.

381. **macerentur,** 'soaked,' 'steeped.'

di uostram fidem: sc. *imploro;* so also in the expression *pro deum fidem* in which *pro* is without influence on the case. This appears from such expressions as Plaut. Amph. 1130 *di, obsecro uostram fidem,* and Caecil. Stat. Synepheb. Fr. 3 (Ribbeck) *pro deum . . . inploro fidem.* See 746. Occasionally *fidem* is omitted after *pro,* as in Phorm. 351 *pro deum inmortalium.* Sometimes *pro* is followed by the vocative, as in 111, 196, 447, Plaut. Poen. 1122 *pro supreme Iuppiter.*

382. **utrum studione . . . an**: *-ne* is redundant, though not uncommonly employed in early Latin in addition to *utrum,* in the first member of a disjunctive question. The original meaning of *utrum* ('which of the two is the case?') is thus exemplified, since *-ne* is used to introduce the first, as *an* the second, of the two interrogative clauses indicated by the *utrum.* Cf. Eun. 721 *utrum praedicemne an taceam?*
Translate, 'which is it? does he (Micio) do it on purpose (to spite me), or does he think it will be to his credit?'

383. **perdiderit**: perf. subjunct.

385. **militatum**: it was not an unusual practice with young Athenians who had become bankrupt, or had fallen out with their relatives at home, to leave their country and to enlist in the army of some foreign chief, usually one of the numerous Asiatic princes who were always at war with one another. Cf. Plaut. Trin. 598-9. See on 275.

386. **istuc est sapere,** 'that is what I call wisdom'; *istuc* is explained by the following infinitives, like *ita* in 594, and the whole is expressive of ironical assent to Demea's previous remarks. The second syllable of *istuc* is long, as in Heaut. 110 *ego istúc aetatis.* Cf. 465.

quod ante pedes . . . est, 'what is just before you'; cf. Soph. Oed. Tyr. 130 τὸ πρὸς ποσὶ σκοπεῖν; Cic. de Or. 3. 40.

160 *id accidere credo, uel quod ingenii specimen est quoddam, transilire ante pedes posita et alia longe repetita sumere.*

388. **penes uos**, 'in your house'; cf. the French "chez vous"; Plaut. Trin. 733 *quom eius rem penes me habeam domi.*

389. **ellam**: see on 260.

habiturus: sc. *Aeschinus psaltriam.*

ut est dementia, 'such is his madness'; cf. Eun. 525 *ut est audacia.* The noun is in the nom. case.

390. **haecin fieri**: see on 38. See App.

lenitas and **facilitas** are nominatives absolute—a construction to which Terence inclines.

392. **pudet pigetque**: '*pudet*' *quod turpe est;* '*piget*' *quod dolet.* (Donatus.) Cf. Plaut. Capt. 203, Ty. *at nos pudet quia cum catenis sumus.* Lo. *at pigeat postea nostrum erum si suos eximat uinculis aut solutos sinat quos argento emerit.*

393. **pernimium**: found in this passage only, and in the Digest. XLVIII. iii. 2, *sed haec interpretatio perdura et pernimium seuera est in eo*, etc., cited by Ramsay (Mostell. foot of p. 234). Terence is even more fond than Plautus of prefixing *per* (intensive) to adjectives, adverbs and verbs, as *percarus, pergrauis, perfortiter, permultum, percupio*, etc.; cf. 566, 567, 702, Andr. 265 *peropus.* Moreover *per* may be separated from the word thus strengthened, by another intensive particle, or by a pronoun, as in Andr. 486 *per ecastor scitus*, Plaut. Cas. 370 *per pol saepe peccas*, Cic. de Or. 2. 67. 271 *per mihi scitum uidetur.*

394. **quantus quantu's**, 'every inch of you,' 'through and through.' *quantus* doubled = *quantuscumque.* Cf. *quisquis* = *quicumque;* Phorm. 904 *heus, quanta quanta haec mea paupertas est, tamen*, etc. See A. 105. b; H. 187. 3 and footnote 3; G. 108. 2.

nisī: see on 142.

395. **somnium**, 'a mere dotard,' 'fool'; opposed to *sapientia*, and hence = *stultitia.*

īllĕ somnium: see on 72.

396. **aut** sometimes introduces a correction of or improvement on the previous idea; 'or rather.'

397. **olfecissem**, 'would have got wind of it.'

coeperet: archaic imperfect subjunctive, cited from this place by Priscian. The corresponding infinitive *coepere* is

found in Plaut. Pers. 121; the pres. subjunct. *coepiat* in Truc. 232; the pres. indic. *coepio* in Men. 960. The fut. *coepiam* also is preserved. For the subjunctive see Madvig 360. obs. 4.

398. **mihi**: *i.e.* who know it so well.

siet: sc. *Ctesipho.*

399. **ut . . . itast**, 'a man's own are what he makes them'; it is the training that determines the character. For the sentiment cf. Prov. xxii. 6. These words may also be regarded as said aside, and rendered 'a man's own are what he wishes them to be,' *i.e.* in his own eyes. "Geese are swans to those who own them."

400. **quid eum**, 'what about him?' The case of *eum* is determined by the following *uidistin;* cf. 656 *quid ipsae? quid aiunt?*

401. **abigam hunc rus**: said aside.

hunc: Demea.

402. **satin scis**, 'are you quite sure?' See on 339.

oh . . . produxi, 'oh, 'twas I myself who conducted him on his way'; cf. 560 sq.

403. **iratum**: in agreement with the object (*eum*) of *produxi.*

404. **quid autem**, 'why (angry), pray?' See on 185.

405. **istac**, 'the one you inquire about.'

ain uero, 'really?' So Eun. 567 *ain tu?* Andr. 875 *ain tandem?* Phorm. 510 *ain?*

406. **nam**: elliptical and corroborative, '(and well may I say so) for.' See on 168 (*enim*).

ut . . . forte, 'just as it happened that, etc.'; cf. τυγχάνω with a participle; Eun. 424.

numerabatur: see on 369.

407. **homo**: see on 143.

clámare o Aésch.: the interjection is absorbed by the first syllable of *Aeschine*, and the final vowel of *clamare* is elided; cf. 449, Eun. 943 *foédum o infélicem*, ibid. 70. Cf. n. on 10 and 593.

408. **haecine . . . te**: see on 38.

411. **saluos sit**: a common formula of blessing, to which *spero* is added parenthetically.

similis maiorum: according to Ritschl (*Opusc.* II. 570, 579) the genitive is the only case found with *similis* in Plautus and Terence. The dative appears a few times in the MSS. (cf. Hallidie on Capt. 582), and in later Latin became common. See A. 234. d. 2; H. 391. II. 4; G. 356. R. 1; Madvig 247. obs. 2.

suom: contracted from *suorum;* cf. *deûm*, *diuôm*, and 793 *nostrûm liberûm.*

hui expresses ironical assent. So **phy** in the next verse. Both are "asides." Cf. n. on 216.

412. **istorum**: those which you know about; *e.g.* that mentioned in 410.

413. **unde**=*a quo;* cf. 361 *hinc*=*ex hoc.*

fit sedulo: sc. *a me ut discat.* See on 50.

415-6. Ctesipho shall observe the lives of others and draw thence examples of upright conduct upon which to model his own behaviour. Cf. the teachings of Horace's father (Sat. 1. 4. 105 sq.)

418. **istaec res est**, 'that's the thing.'

420. **ex sententia**: see on 371.

421. **mihi**: with *cautiost* as well as *corrumpantur.*

cautio est=*cauendum est;* the use of the verbal substantive in *-io* instead of the gerundive belongs especially to the *sermo cottidianus.* It is more frequent in Plautus than Terence, and in the former retains the government of the original verb, while in Terence it is usually followed by a genitive, as in Phorm. 293 *neque testimoni dictiost;* or by a separate clause, as here and in Andr. 400 *puerum autem ne resciscat mi esse ex illa, cautiost.* Cf. Plaut. Truc. 622 *quid tibi huc uentiost? quid tibi hanc aditiost? quid tibi hanc notiost, inquam, amicam meam?*

Syrus must be supposed to parody Demea's manner and gestures as well as his words.

422. **id**: sc. *non facere; i.e.* omit proper precautions.

tam flagitiumst quam, 'is an outrage as shameful as'; cf. 379.

423. **non facere**: i.e. *omittere.*

quod queo, 'as far as I can'; see on 296.

425. Notice the repetition of *hoc* in imitation of 417 sq.

lautum, 'washed clean'; the literal meaning is rare. It may also be rendered 'nice'; cf. 764; Eun. 427 *facete, lepide, laute;* Plaut. Mil. 1161 *militem lepide et facete et laute ludificarier uolo.*

426. **illud recte**: sc. *fecisti.*

sic: sc. *facere.*

sedulo: with allusion to 413.

427. **sapientia**, 'taste'; notice the play on the two meanings of *sapere*, 'to taste' and 'to know.'

428. With ironical reference to Demea's words in 415.

429. **quid facto usus sit**: this construction may be referred to note on 335, but it should be added that, as in 335 *quod opus est* is completed by *ad* and the accusative, so here the ablative of a perfect participle passive is employed to fill out the meaning; cf. Andr. 490. But *quid* may be taken as an adverbial accusative ('in what respect') and the construction regarded as the regular impersonal use of *usus* (*opus*) *est*, with the ablative of the thing needed. Probably there is a mixture of the two constructions, the personal and the impersonal. Cf. A. 243. e, and 292. b with note.

431. **quid facias**, 'what are you to do?'

ut . . . geras, 'as a man is, so must you humour him'; the slave is thinking of his master. See on 218.

432. **num quid uis**: see on 247.

mentem . . . dari depends on *uolo* understood from *uis.* Demea churlishly takes *uis* literally, 'I wish you better sense.' The appropriate reply would be *ualeas.*

433. **tu . . . ibis**: Syrus is anxious that Demea should return to the country, and asks the question to make sure of the fact.

recta: sc. *uia;* cf. 574.

nam: elliptical and causal '(you do right) for'; see on 168 (*enim*). After 434 Syrus goes into the kitchen. Demea is about to start for his farm in the country, when he sees Hegio with Geta, coming from the forum, and determines to wait and speak to him (446).

435. **ego uero hinc abeo**, 'yes, I will be off from here'; the present tense used of the immediate future is common in early Latin. Cf. n. on 549.

is quam ob rem = *is propter quem;* cf. Andr. 382 *causam quam ob rem*, Eun. 145 *multae sunt causae quam ob rem.*

436-7. Cf. 130 and 138.

437. **frater** : Micio.

istoc : Aeschinus.

uiderit, 'let him look to that fellow himself.' The future perfect of *uidere* is used of a thing which is abandoned to another person's care or consideration. It thus becomes a virtual imperative. See Madvig 340. obs. 4.

439. **tribulis noster**, 'of our tribe'; cf. Gr. φυλέτης. The Athenians were divided into ten tribes by Clisthenes (Aristotle, Pol. Ath. ch. 21).

si satis cerno, 'if my sight is true.'

is ĕst : see on 40.

uah : see on 38.

440. **homo** : in apposition with *is*.

441. **ne** = ναί, νή; an asseverative particle, placed generally before the word or words it qualifies, and in the best writers always joined to pronouns or their adverbs; cf. 540, 565. It is sometimes written *nae.*

illius : see on 261.

442. **antiqua uirtute ac fide** : abl. of quality or description, defining *illius modi.* See A. 251 ; H. 419. II. ; G. 402 ; Roby 1232 ; Madvig 272. *antiqua* is a term of praise here, as in Plaut. Capt. 105 *ille demum antiquis est adulescens moribus.* Demea was a specimen of the *laudator temporis acti* (Hor. A. P. 173).

443. **haud cito** = *haud facile;* so also in Cicero and Livy.

quid : occasionally thus used as an indefinite pronoun, even when not placed in a relative sentence, or preceded by *cum* ('when'), *si*, *ne* ('lest'), *num* or *quo* ('the . . .'); cf. Plaut. Pseud. 29 *an, opsecro hercle, habent quas gallinae manus?* Bacch. 274 *etiamnest quid porro?* See A. 105. d ; H. 455. 1 ; G. 302.

ortum sit : i.e. *oriatur.* Translate, 'not readily would any trouble to the state find its origin in him.'

ACT III. Sc. 4

Hegio, to whom Geta has told his story (cf. 351), enters the stage in conversation with the latter, and directs his steps towards the house of Sostrata (see 506), where he hopes to find Demea (461). Demea overhears a part of the conversation, which he imagines to have reference to the music-girl. Meeting Hegio, he is informed of the truth and urged to do justice to Pamphila. He seeks to depart without committing himself (499), but Hegio detains him.

447. **pro**: see on 381.

448. **familia**: see on 297. Cf. 502.

449. **inliberale**, 'ignoble'; cf. 664, 886, 464, 57 and note. For the construction see on 38.

ortum o Aésch.: see on 407.

450. 'Surely this was not acting in a way worthy of your father,' *i.e.* of Demea. See on 74.

dedisti=*fecisti* (nearly); cf. Eun. 457 *quod dedit principium aduenions!* 899 *dabit hic pugnam aliquam denuo.*

uidelicet, etc.: said aside.

451. **id . . . dolet**: see on 733.

452. **alieno**, 'though a stranger'; cf. 137.

pater: his adoptive father, Micio.

eius: a monosyllable.

453. **hic**: adverb.

adesset: sc. *pater.*

454. **illos**: sc. *facere; i.e.* Aeschinus and his family. Hegio means that Aeschinus must marry Pamphila.

haud sic auferent: sc. *hanc rem*, 'they shall not carry it off thus,' *i.e.* without paying a penalty. Cf. Andr. 610 *sed inultum numquam id auferet;* Heaut. 918 *illud haud inultum . . ferent;* Plaut. Pers. 276 *eo istuc maledictum inpune auferes;* Shak. *Rom. and Jul.* Act III. Sc. 1 "*Alla stoccata* carries it away."

456. Cf. Plaut. Capt. 444 *tu mihi erus nunc es, tu patronus, tu pater;* Ter. Andr. 295 *te isti uirum do, amicum tutorem patrem.*

457. **ille . . . senex**: Simulus, the father of Pamphila. For a similar situation cf. Andr. 281 sq.

458. **caue dixeris**, 'don't mention it,' *i.e.* the word *deseris. caue* with the pres. or perf. subjunct. (without *ne*) is a common circumlocution, in the *sermo cottidianus*, for the negative imperative. Cf. 170. See A. 269. a. 3; H. 489. 2); G. 264. II.

459. **satis pie**, 'with due regard to the ties of kinship'; cf. 494.

461. Notice that Hegio expresses his satisfaction at meeting Demea, before he pays him the customary salute. This is an indication of the agitated state of his feelings.

462. **quid autem**: a reply to *te quaerebam ipsum.* For *autem* see on 185, and cf. Phorm. 503 *quid istuc est autem?* Cf. 404.

463. **boni** refers to innate goodness of heart.

464. **liberalis**, 'honourable,' refers to education, bringing up. See on 57. Cf. 684, n. on 449.

functus officiumst: *fungor* governs the accusative in early Latin—always in Plautus, and in Terence with one exception, Ad. 603, where the ablative is the reading of the MSS., but there also some editors prefer the accusative. See App. The acc. occurs even in Lucretius, as *e.g.* 3. 956. For *potior* see on 871, for *fruor* on 950, for *utor* on 815. See also A. 249. b; H. 421. III. note 4; G. 405. R.; Roby 1223; Madvig 265. obs. 2. For the form of expression cf. Phorm. 281 *functus adulescentulist officium liberalis.*

465. **nostrum**: *i.e.* of Hegio and his family.

noras = *noueras.*

466. **aequalem**, 'contemporary,' *i.e.* with Hegio. The word suggests companionship as well; cf. Heaut. 417 *filium meum amico atque aequali suo uideo inseruire et socium esse in negotiis.*

quid ni: sc. *nouerim?* 'of course'; cf. 573, 662, n. on 543.

467. **mane**, 'stop a moment'; *i.e.* omit what you were going to say, and listen to me for a minute. Cf. 820, Heaut. 273.

468. **an**: see on 136.

469. **ferundum**: *-undus*, etc., is the regular gerundive ending, in Plautus and Terence, for verbs of the third and fourth conjugations, whose stems do not terminate in *u* or *v*. The form is common in inscriptions to the end of the seventh century, U.C., and in Sallust, and is frequent (after *i* and in *ferundus* and *gerundus*) in the MSS. of Caesar, Cicero, and Livy. It is probably for a still earlier *-ondus*.

470. A similar apology is made in Phorm. 1017. Cf. Ovid, Amor. 1. 6. 59 *nox et amor uinumque nihil moderabile suadent.* For similar thoughts in the Greek drama see Meineke, *Frag. Com. Graec.* iv. p. 694 sq.

471. **humanumst**, 'it is human nature.'

scit: sc. *Aeschinus.* He was not originally acquainted with the maiden.

472. **ipsus**: see on 328.

ultro, 'of his own accord'; cf. 595, 596.

473. **illam**, etc.: cf. 334.

476. **ĭllĕ bŏnŭs**: a proceleusmatic; see on 192 and 72.

bonus: ironical, as in 556, 722, Andr. 616, 846.

nobis: ethical dat., 'that fine gentleman of ours.'

si dis placet: with bitter irony, 'please God'; a formula used only of past or present, never of future events. It has the force of a strong affirmative particle ('actually,' 'absolutely,' 'who could have believed it?'), and is used when mention is made of matters of an astonishing or unexpected nature. Cf. Eun. 919.

477. **quicum** = *quacum*; see on 254.

479. **in mediost**, 'is at hand,' ἐν μέσῳ κεῖται; cf. Phorm. Prol. 16. The opposite, *e medio excedere*, occurs in Hec. 620, Phorm. 967, and *e medio abire* in Phorm. 1019.

res ipsa: the impending birth of a child.

480. **ut captus est seruorum**, 'as slaves go'; *captus* = 'capacity,' 'character.' So in Caes. B. G. 4. 3. 3 *ciuitas ampla atque florens, ut est captus Germanorum*; Cic. Tusc. 2. 27. 65 *ut est captus hominum.*

482. **abduce**: see on 241.

quaere rem, 'examine into the truth'; the Attic and Roman law admitted slaves as witnesses only under torture.

483. **immo**, 'nay, more'; *i.e.* take stronger measures still, than those denoted by *uinci*. See Ramsay's Mostell. Excurs. iv. p. 199. See on 928.

extorque, 'wrack it out of him.'

484. **negabit**: sc. *Aeschinus*.

coram ipsum cedo, 'let me have him face to face'; *coram* is always an adverb in early Latin.

486. The cries of Pamphila from behind the scenes (in Sostrata's house) render any further inquiry on Demea's part unnecessary.

487. The same words are uttered by Glycerium in Andr. 473. Cf. Plaut. Aul. 692. The Greeks called on Artemis.

obsecro: see on 550.

488. Hegio addresses Geta.

489. **illaec**: Pamphila.

490. The marriage of Aeschinus and Pamphila is meant.

uoluntate: sc. *uostra*.

491. **ut uobis decet**: for the dative with *decet* in archaic Latin cf. 928, Heaut. 965, Plaut. Amph. 820 *nostro generi non decet*. The accusative is less frequent, and is generally accompanied by an infinitive expressed or implied; cf. 506, 948, 954-5, Andr. 421 *facis ut te decet* (sc. *facere*). The acc. is the rule in Augustan Latin; but the dat. reappears in the Silver age.

493. **summa ui**: *i.e.* by legal proceedings.

illum mortuom: see on 457.

495. **educti** = *educati*; see on 48.

497. **faciam** = *curabo, studebo*, just as *fac, facito* (*ut*) = *cura ut* in 500, 511, 512, 750, 808, 845; Plaut. Capt. 337 *fac citissume ut redimatur*, 439 *fac fidelis sis fideli*, Trin. 485 *semper tu hoc facito, Lesbonice, cogites*, and elsewhere.

experiar: see on 350.

498. **deseram**: see on 248.

500. **hoc tu facito cum animo cogites**, 'see that you reflect on this matter'; the same as 808 *hoc facito tecum cogites*. Cf. 30, 818; Eun. 64, 636; Plaut. Mostell. 689 *quom magis cogito cum meo animo*; Hom. Od. 15. 202 Ὣς φάτο· Νεστορίδης δ' ἄρ' ἑῷ συμφράσσατο θυμῷ. For *facito* see on 497.

501-3. 'In proportion as you spend your time in the greatest

ease, etc., in the same proportion.' We should expect *quo facilius . . . eo magis*, for which *quam . . . tam* with the superlative is a rare substitute, being simply an imitation of *ὅσῳ . . . τοσούτῳ* (cf. Thuc. 8. 84). It occurs elsewhere in Terence only in Heaut. 997. Cf. Plaut. Truc. 170, Aul. 236-7; Sall. Iug. 31 *quam quisque pessume fecit, tam maxume tutus est.*

agitis=*uitam agitis*, nearly; but we are not to suppose an ellipse of *uitam*. The expression *quid agis?* is evidence that *uitam* is not needed.

503. **noscere**: pregnant, like *γιγνώσκειν*; 'to know,' and so 'to have a care for,' 'to practise.' Cf. Heaut. 642 *qui neque ius neque bonum atque aequom sciunt.*

504. **perhiberi**=*dici*; frequent in Plautus.

505. **redito**: as Hegio turns to enter Sostrata's house, Demea, who has not yet given a decided answer (cf. 499), calls him back, and promises to do all that is right. We may even imagine that they shake hands.

506. **decet te facere**: cf. n. on 491.

507. **non me indicente**, 'not without warning from me.' Negative *in-* is compounded with adjectives and participles, never with verbs; in classical Latin seldom with the pres. part. act. Cf. Phorm. 951; Andr. 603, 782; Liv. 22. 39. 2 *etiam me indicente omnia e re publica fideque uestra faceretis.* But Cic. de Fin. 2. 3. 10 *ut etiam non dicente te intellego.*

508. **defunctum sit**: an impersonal passive, 'I only wish an end may be made of it here.' Cf. Phorm. 1021 *cupio . . . in hac re iam defungier.*

licentia: of Aeschinus.

509. **euadet**: cf. Andr. 176 *eri semper lenitas uerebar quorsum euaderet.*

510. **requiram**, 'seek,' 'find'; that Demea goes towards the forum for this purpose, and not into Micio's house, is shown by 540, to which 512 may be added as corroborative evidence. He goes off therefore to the right of the spectators. Cf. 499.

euomam: see on 312.

ACT III. Sc. 5

Hegio has promised Sostrata to take her case in hand, and is about to leave her house to go in search of Micio. He speaks a few reassuring words to her as he comes out. Sostrata is partly visible behind the door. According to Donatus this scene is wanting in some MSS. It contains in general nothing new, and verse 514 sq. is in part the same as 491 sq. It is however quite natural that Hegio should repeat in Sostrata's presence his resolve to see justice done to her by the family of Aeschinus. Moreover the scene cannot be dispensed with, for it was the rule in Latin comedy that any persona dramatis must make his appearance, in any given act, from the direction in which he was last seen to be going. It would be impossible therefore that Hegio's exit from the house of Sostrata and his departure to the forum in search of Micio should be imagined as taking place between the acts.

511. **fac sis** : see on 497.

istam : Pamphila.

quod potes, 'as well as you can'; see on 296.

514. **si est . . . ut**, 'if so be that,' 'if it happen that'; cf. Hec. 501 *si est ut uelit redducere uxorem, licet;* ibid. 558-9, 637, 724; Phorm. 270. The circumlocution is colloquial.

516. **quid agam**, 'what I have to do.' He intends to bring the case into court. Hegio now departs in the direction of the forum.

ACT IV. Sc. 1

Ctesipho, who at the close of the second act (287) had gone into the house of Micio, has been informed by Syrus of the trick played upon Demea to induce him to return to the country. He now steps out from the house, in conversation with Syrus. While they are talking Demea appears unexpectedly, having heard that his son, for whom he was looking, was not at his home in the country.

517. **abisse rus** : cf. 433.

dic, 'tell me about it.'

sodes, 'if you please'; contracted from *si audes* (*audere* = *auidere*, 'to desire,' 'to wish,' whence *auidus*). Lewis and Short say "contr. from *si audes*, for *audies*," wrongly. It is commonly accompanied by an imperative, as here and in 643, Andr. 85, Heaut. 580 *tace sodes*, Hec. 844 *mane . . . sodes*, Hor. Sat. 1. 9. 41 *me sodes* (sc. *relinque*); but not invariably, for cf. Hec. 753, Heaut. 738 *at scin quid sodes?*

apud uillam: see on 154.

518. 'I suppose he is now at this very moment busy at some work or other.'

The formula **nunc quom maxume** is elliptical in its origin = *ita nunc ut tum quom maxume*, 'now most particularly,' 'now at this very moment.' Cf. Andr. 823, Phorm. 204, Hec. 115.

facere: sc. *eum*.

utinam quidem: sc. *faciat*, or *ita sit*.

519. **quod**: restrictive; see on 296. **fiat** is potential. Otherwise **fiat** is optative subjunct., and the relative clause is placed before the idea to which it relates, like the formula *quod bonum faustum felixque sit* (Liv. 1. 17. 10).

cum salute: without injury to his health.

defetigarit: see on 184.

uelim: potential, 'I could wish.'

520. **triduo hoc perpetuo prorsum**, 'for these three days straight away'; ablative of time *within which*, differing but little from the accusative of *duration* of time. See A. 256. b and note; H. 379. 1; G. 392. R. 2. Cf. Caes. B. G. 1. 26 *ea tota nocte continenter ierunt*, ibid. 26 *hoc toto proelio . . . auersum hostem uidere nemo potuit*. On *perpetuo* = 'without interruption' see Ramsay's Mostell. p. 123. Cf. n. on 972.

521. **istoc . . . rectius**, 'better than that,' *i.e.* his death.

potis: on 344.

ita, 'just so'; but Ctesipho does not grasp the full significance of the slave's remark, or if we suppose that he does, then the words *quod . . . fiat* (519) are a mere form to avoid the ill-omen of the wish that follows.

522. **misere**, 'desperately'; an intensive adverb strengthened by *nimis*. Cf. 667, 698.

523. **rus**: Demea's farm.

male: intensive; cf. Hec. 337 *male metuo*, Heaut. 53 *timui male*, Plaut. Men. 189 *odi male*, Cic. ad Att. 14. 1. *quin me male oderit*.

525. **nox oppressisset**, 'night would have overtaken'; cf. Eun. 601 *interea somnus uirginem opprimit*.

illi, 'there.'

iterum, 'a second time.' Demea had been in the city once before; hence *iterum* is not pleonastic. The usual pleonasm is *rursus* (*rursum*) *redire* or *reuorti*.

526. **sat scio**: see on 339.

527. **mĕ ubi**: note the hiatus, and see on 97.

hoc . . . toto . . . die: cf. n. on 520.

528. **nilne in mentemst**, 'does nothing occur to you?' The MS. authority seems to be nearly evenly balanced between *in mentem* and *in mente*, both here and in Heaut. 986 *ego dicam, quod mi in mentemst*. But the acc. appears to have been the more common archaic usage. It is supported by Plaut. Amph. 710 *qui istuc in mentemst tibi ex me, mi uir, percontarier?* (where it is restored by Gulielmius from the Codd. Langiani), and by Bacch. 161 *ecquid in mentemst tibi patrem tibi esse?* Cf. Palmer on Amph. 1. 1. 26 and 2. 2. 78 (crit. note). See also Aul. Gell. 1. 7. 17.

numquam quicquam, 'never a thing'; see on 98.

tanto nequior, 'so much the worse,' 'the more fool you'; cf. Plaut. Men. 434, Stich. 749 *tanto miserior*. The opposite is *tanto melior*, Heaut. 549. Note the gender of the comparative. These, like other expressions of an exclamatory character, are generally used without *es* and *est*. Cf. Prof. H. N. Fowler's notes on Plaut. Men. 433 and 338.

529. **quid postea**, 'what then?'; cf. 649, 929, Eun. 370, Plaut. Trin. 770.

530. **hisce** (*hasce*, *hosce*, etc.): these forms occur only before words beginning with a vowel; cf. 633, 903. See Spengel on Andr. 439 (crit. note).

opera, 'your services,' *i.e.* in a court of law.

ut: *i.e.* '(so that you can say) that'; the clause depends on *nemost uobis* (529).

quae non data sit, 'what! when they have not been given?' The clause depends on some expression, to be supplied from the context, like *operamne his datam esse dicam?*

531. **interdius** : archaic for *interdiu*, 'by day (at the most).' Cf. Plaut. Asin. 599, Aul. 72, Mostell. 435.

532. **uah** : on 38.

quam uellem . . . mos esset, 'how I wish it were the custom.' The first subjunctive is potential, the second final. See A. 267. c ; G. 254. R. 2 ; Madvig 350. b. obs. 1.

533. **quin** used with the imperative is a development of its use in questions ; *e.g.* Heaut. 832 *quin accipis* ('why not take it ?') is in effect a command. The expression may always be regarded as elliptical ; thus *quin tu otiosus esto* is equivalent to *tu otiosus esto, quin otiosus es* (indic.)? 'be easy, can't you ?' *quin* may fairly be regarded as representing *quî non* or *quî ne.* See Ramsay's Mostell. Excurs. viii.

otiosus : cf. n. on 156.

sensum, 'disposition,' 'habit of mind.'

534. **feruit** : of the third conjugation in early and in late Latin ; of the second, for the most part, in the classic period.

tam . . . ouem, 'as gentle as a lamb.' Dziatzko compares Philippides (Meineke iv. 476) *ἄπεισιν ἀρνίου μαλακώτερος.*

535. **facio te deum**, 'I exalt (praise) you to the skies'; cf. Cic. de Or. 2. 42. 179 *in qua tu mihi semper deus uideri soles.* According to Plato the Spartans were fond of this comparison : *οἱ Λάκωνες ὅταν τινὰ ἐγκωμιάζωσιν ἀγαθὸν ἄνδρα, θεῖος ἀνὴρ, φασὶν, οὗτος* (Menon p. 99).

536. **homini . . . lacrumae**, 'his tears'; see on 143 (*homo*).

ilico : frequent in the comic poets, and usually in a temporal sense, 'on the spot' = 'immediately.' But cf. n. on 156.

537. **em tibi autem**, 'there he is for you'; for *em* see on 169 ; *tibi* is an ethical dative as in 790, Andr. 842 *em Dauom tibi ;* for *autem* see on 185.

nam : often used in interrogations, to produce emphasis, as in 305, 87, 264, 265, 577, 721, 788, 961 ; cf. A. 210. f ; H. 351. 4. note 1 ; G. 500. R. 2. Cf. n. on 168 (*enim*).

lupus in fabula : an allusion, as the context shows, to some fable in which the wolf appears unexpectedly, while somebody is joking at his expense. Cf. Babrius 16 (Avianus 1). Cicero (ad Att. 13. 33. 4) has *de Varrone loquebamur : lupus in fabula ; uenit enim ad me.* Cf. Plaut. Stich. 577 *atque eccum tibi lupum in sermone : praesens esuriens adest.*

538. **quid agimus**, 'what shall we do ?' : see on 435.

uidero, 'I'll attend to it'; see on 127 and 845.

539. **nusquam tu me**: aposiopesis; *uidisti* is suppresse See on 135.

potine=*potisne*, i.e. *potisne est*; cf. Plaut. Amph. 903 *pot ut abstineas manum?* Men. 466 *potine ut quiescas?* Pers. 1 *potin ut taceas? potin ne moneas?* See on 344.

Ctesipho rushes into Micio's house and conceals himse (until 553) just within the doorway. From this point vantage he observes what is going on and carries on a convers tion with Syrus, in suppressed tones, until Demea arrives i the immediate neighbourhood.

ACT IV. Sc. 2

Demea, having failed to find Micio (cf. 510), returns fro the forum to see whether he is not at his house (549). H approaches with long strides and talking to himself, whil Syrus, whom he does not see, stands at a distance from hi near the house. Subsequently Syrus dupes him into a secon effort to find his brother, and sends him off to a shop at th other end of the town. Ctesipho is partly visible to th spectators from his position behind the door.

540. Demea enters soliloquising, not seeing the others.

ne: see on 441.

nusquam gentium: see on 342, and cf. *οὐδαμοῦ γῆς*; Heau 928 *quouis gentium.*

541. **a uilla mercennarium**: the preposition is used as i the English "a man from the farm." Translate 'a farm servant,' 'one of the farm hands.' The double *n* of *mercen narium* (from *mercedinarius*, *mercednarius*, 'a hireling') i supported, says Spengel, by most MSS.

543. **uerum**: i.e. *uerum est*, 'yes': see A. 212. a: H. 352 G. 473. Cf. 561, 578, 729, 752, Andr. 769, Eun. 347, Heaut 1013, Plaut. Men. 1024. Cf. also n. on 287 and 561.

quin tu animo bono es, 'cheer up, can't you?' *es* is impera tive. See on 533.

544. Demea continues to soliloquise until he sees Syrus (553)

malum: an accusative of exclamation, but often used interjectionally in angry questions, 'the plague on it!' 'the mischief!' 'confusion!' Cf. 557, Eun. 780, Phorm. 723, Heaut. 318. The order is *quid infelicitatis hoc* (*est*)?

nequeo satis decernere, 'I can't really make it out.'

545. **nisi**: see on 153.

huic rei anticipates *ferundis miseriis* as if it were *ut feram miserias.*

546. **rescisco**, 'come to the knowledge of.'

547. **obnuntio**: used of reporting bad news; *qui malam rem nuntiat, 'obnuntiat,'* etc. (Donatus.)

549. **uiso**, 'I am going to see'; for the tense see on 435. Cf. Andr. 535 *id uiso tune an illi insaniant;* cf. also 757, 889. The future is found in Hec. 339, Eun. 545, etc.

550. **obsecro**, 'I beseech you,' 'I implore you'; a strong word, suggesting through its etymology a rendering such as 'I adjure you by things holy,' 'in the name of heaven'; cf. 487 where it is a direct prayer addressed to a deity. See Ramsay's Mostell. Excurs. xiii. p. 240.

uide . . . inruat, 'mind he does not burst right in here'; cf. Eun. 599 *proruont se;* n. on 319.

inruāt: for the quantity of the final syllable see on 25.

etiam taces, 'will you be quiet,' *οὐ μὴ σιωπήσει.* For *etiam* in a question conveying an emphatic command cf. Andr. 849 *etiam tu hoc respondes, quid istic tibi negotist?* Phorm. 542, Heaut. 235. Frequent in Plautus. See Spengel on Andr. 849.

551. **numquam . . . hodie**, 'under no circumstances'; *hodie* is a mere formal addition, adding emphasis, and often used with negatives in colloquial speech. See on 215; cf. 159, 570; Phorm. 377, 805; Verg. Ec. 3. 49 *numquam hodie effugies,* Aen. 2. 670; Hor. Sat. 2. 7. 21, with Palmer's note. Cf. also Andr. 654; Eun. 1031; Heaut. 574; Phorm. 1009; and (in positive sentences) Andr. 196; Eun. 719, 800. For *numquam* see on 98.

552. Ctesipho now closes the door and withdraws into the inner recesses of the house.

553. **age**, 'well,' 'all right.'

eccum: see on 260.

sceleratum: because Syrus deceived Demea when the latter was inquiring for Ctesipho; see 401 sq.

554. Syrus may be supposed intentionally to have attracted Demea's notice by his sighs (553). He then pretends not to see Demea, but talks loud enough to be overheard by him, and feigns both by his attitude and gestures, as well as his language that he is the innocent victim of a severe cudgelling received at the hands of Ctesipho.

hic, 'here,' *i.e.* in this family.

durare, 'hold out,' 'last'; cf. Plaut. Amph. 882 *durare nequeo in aedibus.*

si sic fit, 'if things go on in this way,' 'at this rate.'

555. **equidem**: Terence, like Cicero, and in general all authors of the classic period, uses *equidem* only in the sense of *ego quidem* (cf. 557, 641, 748, 850). This was first pointed out by Bentley. In Plautus and the *sermo cottidianus*, on the other hand, the form *equidem* is not always united with the first person. See Dziatzko's note.

quod = *quot.* See on 92.

domini: Ctesipho was not strictly his master.

556. **quid aīs?** 'look here,' 'say' (American), 'I say' (English), 'dis donc' (French), 'sage mal' (German), introduces a question, and is a common formula in Plautus.

bone uir, 'my good fellow.'

557. **malum**: see on 544.

narras = *dicis*; cf. 559, Andr. 434, 477, 970, etc.

558-9. **pugnis . . . usque occidit**, 'has pounded almost to death'; cf. 90 *mulcauit usque ad mortem.*

discīdit (from *caedo*), not *discĭdit* (from *scindo*), since a word that makes a cretic is excluded from this place in a trochaic Septenarius. This was asserted by Aemilius Asper, a grammarian of the second century, A.D., quoted by Donatus, who, however, does not agree with him: *Asper mediam longam a caedendo accipit, ego mediam breuem a scindendo.* Lucretius has *discīdere* and *discīditur* in 3. 659 and 669. *discīdit* occurs in 120 supra.

560-1. **non . . . aibas**, 'did you not say that you had just seen him off into the country?'

produxe = *produxisse.* Verbs in which the stem of the perfect ends in *s* or *x* are subject in the Latin poets to syncopation

is or *iss* being dropped) in the infin. perf., the subj. plup., nd in the second person singular and plural of the indic. perf. e.g. *dixe*, *scripse*, *duxem*, *iusti*, *promisti*, *prospexti*, etc.) solated cases occur also in prose, as in Cic. ad Att. 12. 42. 1 *ixti.* Cf. A. 128. b ; Roby 663.

aibas = *aiebas ;* the two forms are used indifferently by 'erence.

factum, 'yes' ; see on 543. The omission of *est* in such xpressions is regular ; cf. Andr. 593, 665, 975 ; Eun. 708, 851, 037 ; Heaut. 568 ; Hec. 846. Cf. n. on 676.

uenit : i.e. *rediit.*

562. **non puduisse** : see on 38.

senem : opposed to *puerum* (563), and indicating therefore nly advanced manhood. Otherwise Syrus is exaggerating, for e is not to be thought of as an old man with white hair.

563. **modo**, 'quite lately' ; *i.e.* according to the slave's view f it.

tantillum, 'no bigger than this' (δεικτικῶς) ; cf. Plaut. Poen. 73 where the diminutive, *tantilla*, is opposed to *tanta*.

564. **laudo**, 'good !' 'bravo !' ; without an object, as in ndr. 443, 455, Eun. 154.

patrissas, 'you take after your father,' 'you are a chip of he old block,' occurs in Plaut. Mostell. 625, Pseud. 442, and s one of a small class of verbs formed after Greek verbs in ζ -ιζω = -*isso*). Though πατρίζω is mentioned by Priscian, πατ-ιάζω is the form used by Greek authors. Other examples are *raccissat*, *atticissat*, *sicilissat*, Plaut. Men. 11-12 ; *pytissando*, Heaut. 457 ; *comissatum* (from *comissor* = κωμάζω), Eun. 442.

abi : commendatory, 'you may go now,' 'that will do' ; ee on 220.

565. **ne** : see on 441.

566. **perquam**, 'oh very !' See on 393 ; cf. 567 *perfortiter.*

seruolum : the diminutive expresses inferiority and helpless-ess, 'a poor slave.'

567. **hui** : see on 411.

568. **melius** : sc. *facere quam fecit.*

caput : i.e. *auctorem ;* cf. Andr. 458, Plaut. Asin. 728. ranslate, 'that you are at the bottom of all this.'

569. **séd ĕstne** : see on 40.

ubi . . . cogito, 'I am considering where, etc.'; said mor to himself than to Syrus.

570. **hodie numquam** : see on 551 and 98.

Syrus pretends to be anxious to prevent a meeting betweer Demea and Micio, in Aeschinus' interest. This makes Deme all the more determined to find his brother, and renders hin an easy victim to the machinations of the slave.

quid aīs, 'what's that you say?' Not quite the same as ii 556, but like *quid tu aīs?* in Plaut. Capt. 289 and 1015; sec Hallidie on Capt. 289 and 613. It is an exclamation of anger at the slave's bold remark.

aīs is dissyllabic, and the *i* is long, as it is a contraction o the stem vowel *i*, with *i* of the personal ending *is*.

571. **dimminuetur** : the double *m* is well attested by Priscian I. p. 32; H. (Vol. II. Keil). We may suppose tha Demea, when he makes this threat, raises the stick which it was the custom for old men to carry in comedy.

572. **illius** : see on 261.

ergo : see on 172.

573. **hac deorsum**, 'down this way'; *hac*=*hac uia*; cf. 574, 575, 577, 580, 582. *deorsum* is dissyllabic; cf. n. on 86.

quid ni nouerim : see on 466.

574. 'Pass this way straight up the street.' With the directions given by Syrus to Demea, cf. those of Launcelot to Gobbo, *Mer. of Ven.* 2. 2 "Turn up on your right hand at the next turning, but at the next turning of all, on your left · marry at the very next turning, turn of no hand, but turn down indirectly to the Jew's house."

platĕa : ἡ πλατεῖα ὁδός. The penult has been shortened, as in Hor. Ep. 2. 2. 71. So 582; Andr. 796; Eun. 344, 1064, Phorm. 215; Plaut. Trin. 840. Cf. *balinĕum* (βαλανεῖον), *chorĕa*, *gynacĕum*, etc. See Wilkins on Hor. Ep. 2. 2. 71.

sursus : it is probable that Terence wrote *sursus*, not *sursum*, here to avoid the hiatus, although *deorsum* occurs in both 573 and 575. Lucretius used both forms (2. 188 and 189), the former before words beginning with a vowel (*sursus enim*), the latter before words beginning with a consonant (*sursum nitidae*). Similarly Plautus and Terence employ both *prorsum* and *prorsus*,

rursum and *rursus*, *deorsum* and *deorsus*, *uorsum* and *uorsus*, *aduorsum* and *aduorsus*.

eo, 'thither,' *i.e.* to the end of the street, as indicated by *sursus*.

575. **cliuos . . . est**, 'there is a slope looking straight downwards.'

deorsum uorsus: for the pleonasm cf. Aul. Gell. 9. 1. 1 *nam neutrum potest deorsum uersum recte mitti.*

hac te praecipitato, 'make the best of your way down this road.'

576. **ad hanc manum**: accompanied by an appropriate wave of the hand to the right or the left.

ibi . . . est, 'there, there is an alley hard by'; for the neuter form *angiportum* cf. Eun. 845. The masc. *angiportus* (fourth decl.) occurs in Hor. Od. 1. 25. 10 *in solo . . . angiportu.* The word was applied to narrow passages or alley-ways separating two adjacent houses or blocks of building (*insulae*), and opening into the broad *plateae* or *uiae*. These passages were not always thoroughfares; cf. 578. The derivation may be *angustus portus*. According to Festus (p. 232. Müll.) *portus* was anciently used as synonymous with *domus*, and Donatus on this passage explains, "*. . . quod inter portus sit locus angustus, hoc est inter domos. Nam 'domos,' uel 'portus' uel 'insulas' ueteres dixerunt.*" Cf. Varro, L. L. v. 145 (ed. Müll.) *'Angiportum' siue quod id angustum, siue ab agendo* [nisi leg. *angendo*] *et portu.* The derivation from *agere* is of course erroneous. Cf. Ramsay's Mostell. p. 171.

577. **nam**: see on 537.

illi, 'there'; cf. n. on 116.

578. **uerum**, 'true'; see on 543.

uah: see on 38.

579. **censen hominem me esse**, 'do you imagine me to be in my senses?'; *hominem* = a person with the intelligence of a man; see on 107. Sloman renders 'what an ass I am!' Another view takes the passage to mean 'don't you count me to be a man (and therefore fallible)?' *-ne* sometimes has the force of *nonne;* see A. 210. d; G. 456. R.; Madvig 451. a.

580. **erratio**, 'chance of going wrong.'

581. **Cratini**: Donatus says, *congrue nomen inuenit diuiti. 'Cratinus' ἀπὸ τοῦ κράτους, id est a potentia.*

huius, 'there'; Syrus points in the direction of the man's residence. *huius* is monosyllabic.

582. **ad . . . platea**, 'go this way right along the street to the left'; cf. n. on 574.

Dianae: sc. *templum*. For this common ellipse cf. Hor. Sat. 1. 9. 35 *uentum erat ad Vestae*; the Greek εἰς Ἀπόλλωνος; the English "to St. John's."

583. **lacum**, 'pool.' Pools of water were constructed near the gates of a city, for the use of beasts of burden going out or coming in, and in case of an attempt by an enemy to fire the city. (Donatus.)

584. **pistrilla**: a diminutive (=*pistrinula*, sc. *taberna*; from *pistrinum*); 'a small pounding-mill,' for crushing corn, usually attached to a bakery.

ibist: sc. *Micio*.

585. **lectulos in sole**, 'open-air seats.' The ancients were fond of basking in the sun. The place for this was a terrace or balcony or flat house-top, called *solarium*.

ilignis, 'of holm-oak'; a durable wood suitable for benches that were to be exposed to the sun and the weather.

faciundos dedit, 'he has given orders for.'

586. **ubi**=*in quibus*.

potetis, 'carouse.'

bene sane: ironical. Demea departs by the lane on the left.

587. **te exercebo**, 'I will work you.'

silicernium, 'old dry bones'; more lit. 'a funeral feast,' *i.e.* fit to die and furnish an occasion for one.

588. **Aeschinús odiose cessat**, 'Aeschinus is intolerably late.' For the final syllable of *Aeschinus* see on 260.

prandium: cf. 376 sq. *cena* and *prandium* were frequently confused. Translate, 'dinner's spoiling.'

589. **in amorest totus**, 'is absorbed in his love'; cf. Hor. Sat. 1. 9. 2 *nescio quid meditans nugarum, totus in illis*; id. Ep. 1. 1. 11 *omnis in hoc sum*.

590. **adibo**: sc. *prandium*.

unum quicquid: for *unum quidque* as in Plaut. Trin. 881

si unum quidquid singillatim et placide percontabere; frequently in early Latin, and occasionally in Cicero. See Brix on Plaut. Trin. 881.

bellissumum, 'nicest,' 'sweetest,' suggests *bellaria* (from the same root) = 'dessert,' 'dainties,' 'sweets,' etc. Columella (12. 19. 2) has *uinum bellissumum.* The word is common in Plautus and the *sermo cottidianus.*

591. **carpam**, 'I will pick out.'

cyathos sorbilans, 'sipping my cups.' The *cyathus* was one twelfth of a *sextarius*, i.e. about the size of a modern wine-glass; it was ordinarily used for transferring the wine from the *crater*, 'mixing-bowl,' to the *pocula*, 'drinking-cups,' and must have been a species of ladle. Cf. Hor. Od. 3. 19. 12 *tribus aut nouem miscentur cyathis pocula commodis;* id. Sat. 1. 6. 117 *lapis albus pocula cum cyatho duo sustinet.*

paulatim, 'comfortably,' 'cosily.'

producam diem, 'spin out the day'; so Mart. 2. 89 *quod nimio gaudes noctem producere uino, ignosco;* Hor. Sat. 1. 5. 70 *prorsus iucunde cenam producimus illam.* Syrus withdraws into the house.

ACT IV. Sc. 3

Hegio, who had gone to the forum at the close of the third act to look for Micio (512), now returns in conversation with him. He has told Micio the whole story about Aeschinus and Pamphila, and secures from him promises of redress. Hegio's commendations of Micio for his fair-mindedness are modestly deprecated by the latter.

592. **lauder** makes clear the general character of the previous conversation.

593. **meum officium**: in scanning take *meum* as a monosyllable, by synizesis, and then elide it. Cf. n. on 10 and 407.

594. **nisi si . . . credidisti**, 'you must have imagined'; cf. Andr. 249 *nisi si id est, quod suspicor;* Eun. 524, 662. *nisi si* occurs not infrequently in Plautus, and is found in Caesar, Cicero, and Livy.

ita anticipates the following accusative with infinitive, as *istuc* an infinitive in 386, and *hoc* a substantive in 870, 904.

595. **sibi . . . ultro,** 'that a wanton injury is done them': see on 472.

expostules, 'complain of'; so Andr. 639. The construction is *si eam* (*iniuriam*) *expostules quam ipsi fecere.*

597. **aliter atque es,** 'other than you are.'

animum: both *animum* and *in animum* are found with *inducere* in Terence.

598. **uirginís:** final syllable lengthened in the arsis of the foot.

eas: monosyllabic, as in Hec. 754, and Phorm. 562 *eamus* (dissyllabic).

599. **dixti:** see on 561.

mulieri: Sostrata.

600. This verse is epexegetic of *istaec eadem,* and is a very brief recapitulation by Hegio of what, it is to be supposed, he has told Micio while walking with him from the forum. Fleckeisen and Dziatzko have but slight ground for assuming that a verse has dropped out after this line. See App.

fratrem: Ctesipho.

eius: Aeschinus.

601. **opus est facto:** see on 342.

bene facis, 'thank you'; an expression of gratitude rather than of opinion. Donatus on Eun. 186. Cf. 970. See App.

602. **nam:** elliptical and causal, '(I am right in commending you) for, etc.' See on 168 (*enim*).

illi: Pamphila.

releuabis: the change from the simple future to the future perfect (*fueris functus,* 603) need not be objected to; cf. 980-1, Eun. 723, Hec. 599, Andr. 570. See App.

603. **officium . . . functus:** see on 464.

604. **mihī:** see on 142. Otherwise hiatus occurs at *dixti,* rendered possible by the change of speaker. See Introd. p. lxv.

immo ego ibo, 'no, I will go in person.' *immo* (or *imo*) frequently = plain 'no,' more or less forcible according to circumstances. See Ramsay's Mostell. Excurs. iv.

605. **nescio:** dissyllabic.

606. **ad contumeliam,** 'in the light of an affront.'

accipiunt magis, 'they are inclined to take (regard).' *magis* = 'rather,' *i.e.* than in a complimentary light.

607. **inpotentiam**, 'helplessness'; with the idea of poverty connoted. Cf. 502.

ludier: see App.

608. **te ipsum**: subject of *purgare*, 'that you make the explanation yourself' regarding the recent conduct of Aeschinus. *quae facta sint* may be supplied.

ipsi, 'to her,' Sostrata; cf. 598.

coram, 'in an interview'; see on 484.

placabilius est, 'is the better way to appease them.' Verbal adjectives in *-bilis* often have an active signification in early Latin, as in Phorm. 961, Heaut. 205 *tolerabilis* = 'tolerant.' So also Hor. Od. 1. 3. 22 *Oceano dissociabili* ('causing estrangement').

609. **et recte et uerum dicis**: cf. Plato, *Phaedo* 79 D, καλῶς καὶ ἀληθῆ λέγεις, *Protagoras* 352 D, καλῶς γε, ἔφην ἐγώ, σὺ λέγων καὶ ἀληθῆ.

Hegio and Micio go into Sostrata's house.

ACT IV. Sc. 4

Aeschinus now returns from the forum (see 277), and turns over in his mind the critical character of the situation. It is evident that Sostrata and Pamphila believe him to be false; yet he cannot explain without disclosing his brother's secret.

610. **discrucior**: see on 355.

animi, 'at heart,' 'in spirit'; a locative, used with certain expressions of feeling, such as doubt, anxiety, etc. See A. 223. c; H. 410. V. 2; G. 374. R. 3; Roby 1168, 1321; Madvig 296. b. obs. 3. Cf. Phorm. 187, Eun. 274, Hec. 121, Heaut. 727 *pendebit animi* with Shuckburgh's note.

obici: the first syllable is long by position, since only in the way it is written does it differ from *obiici*. (Spengel.)
Take *hocine tantum mali* together. For the construction *hocine obici* see on 38.

611. **quid me faciam**, 'what I shall do with myself.' *facere*, *fieri*, and *esse* are thus constructed with the simple instrumental ablative, where a preposition might be expected. *de* is rarely used; sometimes the dative. Cf. Heaut. 188 *incertumst etiam quid se faciat*, Hec. 668 *quid faciemus puero?* Andr. 709 *quid me fiet?* Phorm. 137 *quid te futurumst?* Ad. 996 *sed de fratre quid fiet?* Andr. 143 *quid facias illi*, etc.? Cf. n. on 996.

quid agam: more general in meaning than *quid faciam*.

613. **pectore**: *consistere* with the simple abl. occurs also in classic prose; *e.g.* Cic. Cat. Mai. 20. 74 *mortem . . . inpendentem timens qui poterit animo consistere?*

614. **uah**: see on 38.

turba: 'confusion,' 'embarrassment.'

615. **incidit**: i.e. *orta est*.

617. **anus**: Canthara, the nurse. *anus* is usually an elderly woman of inferior rank or condition, *matrona* an elderly lady. The latter can be called *anus* only in a slighting way, as in 939; Hec. 231, 621.

id . . . indicium fecit = *id indicauit*; cf. Hec. 546 *id nunc res indicium haec facit*; Ad. 939 *idne estis auctores mihi?*

619. Scan *Pámphilā* | *quid agát*, not *Pámphilă quĭd* | *agát*. (Spengel.)

iam partus adsiet: the omission of the interrogative particle in an indirect question is very rare. Dziatzko, consequently, conjectures *partusne* or *partun*; Spengel *ian* (= *iamne*).

620. **eon** = *eone*, 'whether for that reason.'

abi: scornful, 'be gone!' 'avaunt!' See on 220.

621. **diu**: monosyllabic, as in Eun. 295, etc.

dedisti uerba, 'have deceived us.' Cf. Donatus (on Eun. Prol. 24), '*uerba dare*' *decipere est, quia qui* '*rem*' *exspectat et nihil praeter* '*uerba*' *inuenit, deceptus est*.

622. **ualeas**: repellent, like *χαιρεῖν λέγω*. So Andr. 696 *ualeant qui inter nos discidium uolunt*.

habeas . . . placet, 'keep the one you like.'

623. **id** alludes to the statement in 617.

me reprehendi, 'I checked myself'; cf. Ov. Her. 11. 53 *contineo gemitus elapsaque uerba reprendo.*

624. **fieret palam**: *i.e.* the secret. See on 71. The sudden change of subject is a colloquialism.

625-6. **quod . . . ecferri**, 'a matter which ought by no means to get abroad'; the acc. with infin. in place of an abl. See on 342, and Madvig 266. obs.

626. **ac mitto**, 'well, I'll let that pass.'

potis est: see on 344 and 539.

ut ne usually expresses negative purpose; *e.g.* Andr. 259, Cic. in Verr. 2. 4. 28. Here *ut ne=ut non*, as in Plaut. Epid. 63 *potin ut molestus ne sies?* Cf. Pers. 175 cited on 539.

qua, 'in any quarter.'

exeat: in meaning the same as *ecferri*, and so used by Cicero, Nepos, Suetonius, and Aulus Gellius. The subject is the same as that of *fieret* (624).

627. The idea is: if I were to confess that I carried off the music-girl in order to give her to my brother, I fear I should not be believed by Sostrata and Pamphila, so greatly are appearances against me.

id ipsum: object of *credant*.

629. **adeo**: often merely an intensive particle; cf. 797, 987, 989.

me . . . indicasse: see on 38.

hanc rem: his relations with Pamphila; not the abduction of the music-girl.

630. **ut ut erat gesta**, 'bad as it was,' lit. 'in whatever way it was done.' On *ut ut* see A. 105. b; G. 108. 2; cf. Heaut. 200 *ut ut erat, mansum tamen oportuit.*

631. **cessatum usque adhuc est**, 'procrastinating have I been up to this moment.'

nunc, etc., 'now, from this instant, Aeschinus, rouse yourself'; for the metaphor cf. 693 *dormienti*. Syrus addresses himself in 763.

633. **perii**, 'ah me!'

horresco semper, 'I am always of a shiver.'

pultare: see on 264 (*crepuit*).

hasce: see on 530.

634. **heus, heus**: the interjection repeated (cf. Eun. 337, Heaut. 348, etc.) and the use of *actutum* ('forthwith') help to picture his uncertainty and hesitation.

Aeschinús: see on 598; cf. 588.

aperite aliquis, 'open some one!' *aliquis* with a plural verb, because used distributively. So in Plaut. Men. 674 *aperite atque Erotium aliquis euocate ante ostium*, Merc. 908 *aliquis actutum huc foras exite.*

635. **huc**, 'to one side.' The scene closes within the first half of the verse. See on 81.

ACT IV. Sc. 5

Micio, who in company with Hegio had gone into Sostrata's house (609), says a few words to Sostrata as he comes out. She is visible within the doorway. Aeschinus has retired to one side.

636. **facite**: Donatus explains, *iubet ut uel securae sint uel adornent nuptias.*

haec: matters which have been the subject of conversation between Sostrata and Micio.

sint: so the Bemb.; other MSS. *sunt.* The subjunctive may be due to the influence of *sciat.*

637. **quis . . . pultauit**: said aside. It is true that Aeschinus has just called aloud his own name (634). We are to suppose, however, that Micio, being in conversation with Sostrata, failed to catch his words.

637-8. Aeschinus speaks aside.

quid huic híc: see on 40.

pepulisti: much the same as *pultare* (633); cf. 788.

639. **melius est**: *i.e.* than to do the opposite. This verse and the next are said aside.

640. With the thought, cf. 54.

641. **respondes**: see on 737.

equidem: see on 555.

istas: sc. *pepuli*; cf. 633 *hasce.* Aeschinus endeavours, in his embarrassment, to shield himself by a falsehood.

quod sciam, 'so far as I know'; for the subjunctive see A. 320. d; H. 503. note 1; G. 629. R.; Roby 1694; Madvig 364. obs. 2. But restrictive clauses with *attinet*, *posse*, and *esse*, as well as other verbs, more often take the indicative; see on 296, and cf. Cic. Brut. 17. 65 *Catonem uero quis nostrorum oratorum, qui quidem nunc sunt, legit?*

642. **ita,** 'so?' 'really?' 'yes?' See on 287, 543.

nam: elliptical and causal, '(I asked) because I wondered.' See on 168 (*enim*).

quid . . . tibi, 'what business you had here'; a common expression in the comic poets; cf. Andr. 849, etc.

643. **erubuit**: **salua res est,** 'he blushes; 'tis all right'; an "aside." Micio's doubts as to his son's honourable intentions are now dispelled. He is moreover assured of the young man's shame at having concealed from him the story of his love-affair. Cf. 827 *in loco uereri*; Andr. 878 *uide num eius color pudoris signum usquam indicat*, and Menander (Frag. Inc. 173) Ὃς δ' οὔτ' ἐρυθριᾶν οἶδεν οὔτε δεδιέναι, Τὰ πρῶτα πάσης τῆς ἀναιδείας ἔχει, and Menander in the Ὁμοπάτριοι· Ἅπας ἐρυθριῶν χρηστὸς εἶναί μοι δοκεῖ. Of course a blush could not be seen on the stage, whether the actor wore a mask or not. It could be indicated only by statement.

dic sodes, 'tell me, I entreat you'; said with considerable earnestness.

644. **reï**: dissyllabic here, as in Hec. 810 *quid reï est?* But in 175 supra *reist* is only one syllable.

646. **aduocatum**: a person who advised another in the management of a cause; not necessarily the pleader. The proceeding which Micio supposes for the purpose of testing his son's feelings was in strict accordance with law. Micio therefore uses the legal term, 'advocate.'

647. **pauperculae,** 'in poor circumstances'; so Heaut. 96 *est e Corintho hic aduena anus paupercula.*

648. **ut opinor eas non nosse te**: a mixture of two constructions (*ut opinor, eas non nosti*, and *opinor eas non nosse te*), quite common in the *sermo cottidianus.* Cf. Phorm. 480 *ut aibat de eius consilio sese uelle facere quod ad hanc rem attinet.*

et, 'or rather.'

649. **enim**: see on 168.

quid tum postea: see on 529.

652. **leges**: the Attic law, in the case of a maiden who was an orphan and portionless, compelled her nearest male relative (ἀγχιστεύς) either to endow her according to his means, or to marry her. A recital of the law, as it stood in the time of the New Comedy, is given in Phorm. 125 *lex est ut orbae, qui sint genere proxumi, eis nubant, et illos ducere eadem haec lex iubet.* See Diod. Sic. xii. 18, 2. 3. The law had more particular reference, however, to the ἐπίκληροι, *i.e.* only-daughters and heiresses. Cf. Numbers, xxxvi. 8. See Dziatzko on this verse, and on Phorm. 125.

653. **recte**: **perge**, 'quite right: go on.'

654. **Mileti**: an Ionian colony in Caria in Asia Minor. An Athenian citizen might reside in a colony and still be subject to Athenian law.

655. **Miletum usque** = *usque Miletum;* cf. Eun. 471 *ex Aethiopiast usque haec.*

ita: see on 287.

animo malest, 'I shall lose my mind'; said aside. In Plaut. Amph. 1058 *animo malest, aquam uelim*, there is evidently a reference to fainting. *animo* is dative.

656. **illas**: sc. *dicere*; cf. Andr. 853 *quid illum censes?*

nil enim, 'nothing, of course'; *i.e.* they agreed to it eventually, though an objection was made at first (657 sq.) For *enim* (corroborative) see on 168, and cf. 730.

658. **neque**: adversative, 'but not.' Cf. similar use of οὐδέ.

659. **priorem esse illum**, 'that he has the prior claim.'

660. **nonne**: Terence usually prefers *non* or *-ne*; see on 83 and 94.

haec: acc. plur. neut. (or nom. sing. fem. agreeing with *mater* understood).

poscere: see App.

661. **an**: see on 136.

662. **quid . . . ni**: separated, as in Plaut. Amph. 434 *quid ego ni negem?* Cf. n. on 466.

664. **inliberaliter**, 'ungenerously'; cf. n. on 57, 449.

665-6. **quid**, etc., 'what, pray, do you suppose will be the feelings of that wretched man who was the first to consort with her?'

tandem: see on 685.

animi: partitive genitive, with *quid;* cf. Eun. 1015 *quid illi credis tum animi fuisse?*

illa, governed by the preposition in *consueuit*, is without parallel; it is the reading of the Cod. Bembinus. *cum illa* of the other MSS. is against the metre. Cf. Hec. 555 *quacum . . . consuesset*, Phorm. 873 *cum eius consueuit olim matre.*

667. **haud scio an**, 'perhaps.' *an* is used to introduce an indirect question after *nescio, haud scio, dubium est*, etc., in the sense of 'whether not perhaps,' inclining to an affirmative. The whole expression then acquires the signification of 'I almost think,' 'perhaps.' See H. 529. II. 3. note 2; G. 459. R.; Roby 2256; Madvig 453.

668. **praesens praesenti eripi**, 'snatched from him before his very face.' Spengel cites Plaut. Mostell. 1057 *adsum praesens praesenti tibi.* The citation is not parallel, however, for in the text both *praesens* and *praesenti* refer to the same person (Aeschinus). Bentley's *praesentem* is a good emendation, and is supported by Plaut. Pseud. 1142 *quia tute ipsus ipsum praesens praesentem uides*, and Verg. Aen. 4. 83 *illum absens absentem auditque uidetque.* See App.

670. **qua ratione istuc**, 'how so?'

despondit: sc. *eam adulescenti.* A formal betrothal in the presence of parents or their representatives was a necessary preliminary to marriage.

671. **quoi quando nupsit**: two distinct questions, 'to whom was she wedded, and when?'

auctor . . . est, 'who gave his consent (more lit. 'is the consenting witness') to these things?' Cf. Cic. pro Cluent. 5. 14 *nullis auctoribus*, said of a marriage. The natural *auctor* in a young man's case was his father.

672. **alienam**, 'a stranger,' *i.e.* a person whom his father had not selected for him, and whose family was in no way connected with his own. *aliena* may also mean one who is affianced to another by law,—'another man's bride.' Cf. n. on 652.

an: see on 661.

sedere, 'sit inactive.'

673. **grandem**, 'grown up,' 'of age'; cf. 930 *natu grandior*, Phorm. 362 *homo iam grandior*, Plaut. Aul. 191 *uirginem habe[o] grandem.*

dum: after *expectantem* (674).

cognatus: the Milesian, in whose existence Aeschinus has complete faith.

675. **id defendere**, 'thus to have argued,' 'to have made this sort of excuse.' *id* is cognate acc.

676. **ridiculum**, 'absurd!'; cf. Andr. 712, 474. See on 561 (*factum*).

677. **quid . . . nostra**: sc. *sunt*; 'what is this to us?'

678. **quid . . . illis**: cf. Heaut. 742 *etiamne tecum hic res mihist?*

abeamus: Micio pretends that after all said and done the subject under discussion concerns neither himself nor Aeschinus, and that it is time to be off. At that instant he is surprised to find his son in tears, and exclaims *quid est*, 'what's the matter?' etc.

679. The change of metre is in keeping with the change in Micio's tone, which now becomes serious and confidential.

680. **nam**: elliptical and causal, '(I have had reason to inquire into the matter) for, etc.' See on 168 (*enim*).

quo magis, 'wherefore the more.'

681. **uelim me promerentem ames**, 'may I deserve your love.'

dum uiuas: the subjunctive is due to attraction.

682. **me . . . me**, 'that I have been guilty of this fault.'

admisisse in me: like Phorm. 270 *si est, patrue, culpam u[t] Antipho in se admiserit*; Plaut. Amph. 885 *quae . . . in me admisi.* Usually *in me* is omitted.

id . . . dolet: see on 733.

683. **me tui pudet**, 'I am ashamed to see you.' The genitive with *pudet* sometimes denotes the person *before* whom, or *in whose presence* the shame is felt, as in Liv. 3. 19 *pudet me deorum hominumque.* See A. 221. b; H. 410. IV. note 2; G. 376; Roby 1328; Madvig 292 *fin.*

684. **liberale**: cf. n. on 449, 57.

indiligens, 'reckless,' 'careless'; cf. 695 *socordem*.

nimium: see on 169.

685. **tandem**, 'pray'; often in questions, for emphasis. Cf. 276, 665.

688. **cedo**, 'tell me'; see on 123.

689. 'Did you practise any caution, or exercise any foresight?' For the syncopated forms of the two verbs, see on 561.

690. **quid fieret? qua fieret?** depend on *prospexti*.

qua = *qua ratione*.

691. **qua resciscerem** depends on *prospexti*, but may also be taken as an independent deliberative question, 'how was I to learn of it.'

haec: cognate acc.

692. **quod . . . fuit**: see on 296 and 641.

693. **dormienti**, 'while you slept,' *i.e.* 'while you took your ease.' Cf. n. on 631.

695. 'I would not have you equally indifferent to the rest of your affairs.' This genitive of specification is extremely common in Plautus and Terence. See A. 218. a and c; H. 399. 3; G. 373; Roby 1320; Madvig 289. a. Cf. Tac. H. 3. 31 *gregarius miles futuri socors*.

696. **bono animo es**, 'be of good courage.'

duces uxorem: the consent of the legal guardian was necessary. See App.

697. **nescio: quia**: *i.e.* I can give you no definite reason, but because, etc.

698. **misere**: see on 522.

699. **abi**, 'be off!' See on 220.

700. **iam uxorem**: Aeschinus is overcome with surprise and joy that Micio already recognises Pamphila as his son's lawful wife. He perceives also that his father's formal consent to the marriage must already have been given at Sostrata's house.

quantum potest: see on 350.

701. **quam oculos**, etc.: cf. 903; Catull. 3. 5 *passer . . . quem plus illa oculis suis amabat*. The expression survives in the Spanish "te quiero mas que mis ojos," and the form of greeting "mis ojos."

702. **quam illam**: said jokingly.

perbenigne: sc. *dicis;* ironical, 'you are very kind,' 'I am much obliged to you.' Cf. Phorm. 1051 *benigne dicis;* Hor. Ep. 1. 7. 16 and 62. It was a polite form of refusal, like *καλῶς*, *κάλλιστα;* cf. the French "merci."

703. **periit**: **abiit, nauem ascendit,** 'he has vanished: gone, embarked'; a playful way of informing Aeschinus that the Milesian was a purely hypothetical personage. Now that he is no longer wanted he is summarily dismissed. The second and third statements are explanatory of the first.

abi, 'go to'; see on 220.

704. **nam**: elliptical and causal, '(I urge you to do so) for.'

705. **quo** shows that *eo* is to be supplied with *magis.* This verse suggests modesty and filial regard beyond anything of the kind noticed in Plautus.

706. **quae opus sunt**: *i.e.* for the wedding. See on 335.

ut dixi: *i.e.* in 699. Micio goes into his house.

707. Aeschinus expresses his astonishment at and admiration of Micio's indulgent attitude, which resembles that of a brother or a friend rather than that of a father possessed of the *patria potestas.*

708. **morem gereret,** 'humoured,' 'pleased'; see on 431. The subjunctive is deliberative.

709. **gestandus in sinust** denotes very tender affection; cf. Cic. ad Fam. 14. 4. 3 *quid? Cicero meus quid aget? iste uero sit in sinu semper et conplexu meo;* Shak. *Ham.* Act iii. Sc. 2 "I will wear him in my heart's core; ay, in my heart of hearts."

hem denotes affection here. See on 260.

710. **commoditate,** 'complaisance,' 'forbearance,' 'kindness'; cf. 783 *commodum.*

711. **sciens**: pregnant, 'knowing all I do now,' 'with my full experience'; cf. Heaut. 1050 *mea bona ut dem Bacchidi dono sciens?*

712. **cesso ire?** = *iam ibo;* hence the following *ne.* Aeschinus goes into Micio's house for the purpose indicated in 699. See App.

ACT IV. Sc. 6

Demea comes back weary and angry after the fruitless search for his brother, on which the crafty Syrus had sent him (569-585). He is resolved now to wait at Micio's house until his brother returns.

713. **defessus**, etc. : similarly in Plaut. Merc. 818 Eutychus enters with the words *defessus sum urbem totam peruenarier.*

ut, etc., 'O that Jupiter may destroy you, etc.' *ut*, 'that,' is occasionally used elliptically in prayers and imprecations, the word *precor* or *quaero*, or the like, being omitted. *ut* is then said to be equivalent to *utinam*, but in the case of *utinam* also there is a similar ellipse. Cf. Eun. 302 *ut illum di deaeque senium perdant, qui me hodie remoratus est.* See Ramsay's Mostell. Excurs. ix. p. 227.

713-4. **cum tua monstratione**, 'with your directions'; see 573-585.

715. **perreptaui** expresses the slow and weary search of the old man. Cf. Plaut. Amph. 1011 *omnis plateas perreptaui*, etc.

usque strengthens *omne;* 'from end to end.'

lacum : see on 583.

716. **illi** : see on 116.

716-7. **nec . . . homo . . . quisquam** : see on 366.

aibat : see on 561.

domi : at Micio's.

718. **obsidere usque**, 'to sit and wait.' The verb is more commonly transitive, as in Plaut. Rud. 698 *hanc . . . aram obsidere.*

ACT IV. Sc. 7

Demea is about to enter the house, when Micio comes out after giving some hurried orders to his servants. The latter is assailed by Demea with reproaches on account of the newly discovered iniquities of Aeschinus, whose intrigue with

Pamphila is a more serious matter than the abduction of the music-girl. Micio receives the information coolly and tells his brother that all is right. The young people are to marry and have quarters at his house, where the music-girl will also remain. Demea becomes more enraged, and is at last reduced to a state of silent despair at what he deems the hopeless infatuation of his brother and all belonging to him.

719. This verse is said while Micio is still within the house, perhaps to Aeschinus.

illis : Sostrata and her daughter.

in nobis moram : for this construction cf. Andr. 166 *in Pamphilo ut nil sit morae*, 420 *neque alibi tibi erit usquam in me mora;* Verg. Ec. 3. 52 *in me mora non erit ulla.* Cf., for a second form, Andr. 593 *nunc per hunc nullast mora*, and for a third, 424 *ne in mora . . . sies;* Plaut. Trin. 277.

moram : *i.e.* in hastening the wedding.

720. **eccum ipsum** : see on 260 (*ellum*). Here as in 81 Demea's agitation causes him to forget to give Micio the customary greeting.

721. **quid nam**, 'what is it, pray?' 'why, pray?' See on 537.

722. **illius** : dissyllabic, or = *ĭllīus.*

adulescentis : Aeschinus.

ecce autem, 'see now!' ironical and expressing amazement.

noua, 'unheard of.' See App.

723. **capitalia**, 'atrocious,' lit. 'worthy of capital punishment.' Festus (p. 48 Müll.) has *capital, facinus quod capitis poena luitur.* Cf. Plaut. Merc. 611 *Eutyche, capital facis*, Men. 92 *tam etsi capital fecerit*, Mostell. 465 *capitalis caedes facta est* = 'an atrocious murder was committed.' See Ramsay's Mostell, pp. 146-8.

ohe iam : the full expression is *ohe iam satis est.* See Plaut. Cas. 249; Hor. Sat. 1. 5. 12. Cf. n. on 769.

725. **ciuem** : in predicative apposition, 'who is a citizen.'

726. **oho** : monosyllabic; expresses astonishment and indignation.

727. **non** : see on 94.

insanis : cf. our colloquial "to be mad" = "to be angry."

malim quidem, 'I prefer that he should do so,' points ironically to the unreasonableness of Demea's questions. Donatus mentions that some MSS. attribute these words to Demea. The meaning will then be, *malim quidem te clamare et insanire quam non clamare et non insanire, nam puer natust.*

728. **di bene uortant**, 'Heaven bless it!'

729. **scilicet**: a corroborative particle, 'obviously,' 'of course.' See on 543; cf. 751, 811, 839, 874, Andr. 950, Eun. 1040.

730. **enim**: see on 656.

fert: see on 53; cf. Andr. 832 *incepi, dum res tetulit. nunc non fert;* Cic. ad Fam. 1. 7. 6 *in hac ratione quid res, quid causa, quid tempus ferat, tu facillime optimeque perspicies.*

731. **illinc huc**: *i.e.* from her house to mine.

732. **istocine**: the regular way of combining *istoc*, the strengthening affix *-ce*, and the interrogative particle *-ne;* cf. 758.

oportet: sc. *fieri*, or *te facere;* cf. Heaut. 562 *itane fieri oportet?*

quid faciam amplius, 'what more can I do?' Micio mischievously takes Demea to mean that enough has not been done.

733. **ipsa re**, 'in very fact,' 'in reality.'

istuc dolet: *dolere* with a neut. pron. as subject is common in Terence; cf. 272, 451, 682, Eun. 93, etc. It may also have a clause for its subject, as in Phorm. 162 *tibi quia superest dolet;* but even then a neut. pron. may anticipate the clause, as in Plaut. Capt. 152 *huic illud dolet, quia nunc remissus est edundi exercitus.* In any case the clause is really in apposition to a neut. pron. or equivalent, expressed or understood. Such an impersonal use of *dolet*, and other verbs of feeling, is more common in Plautus than in later writers.

734. **est hominis**, 'it is the part of a man (of right feeling)'; see on 107. In 736 *hominis* = 'a man (of kind feeling).'

735. **fiunt nuptiae**, 'the wedding is about to take place.'

736. **dempsi**: *i.e.* from Aeschinus and Pamphila.

magis: sc. *quam simulare.*

737. **placet**: the interrogative particle is frequently omitted in conversation, the tone of the voice being sufficient to indicate the interrogation; cf. 641.

738. **quom non queo**: see on 18. The temporal idea here is not absent, and so the transition from time to cause in the use of *quom* is well illustrated.

739. **quasi quom**: this combination in a *comparison* after *ita* is strictly archaic.

ludas tesseris: cf. Alexis, a poet of the Middle Comedy (Meineke, *Frag. Com.* iii. p. 399, quoted by Spengel):

> Τοιοῦτο τὸ ζῆν ἐστιν ὥσπερ οἱ κύβοι.
> Οὐ ταὔτ' ἀεὶ πίπτουσιν οὐδὲ τῷ βίῳ
> Ταὐτὸν διαμένει σχῆμα, μεταβολὰς δ' ἔχει.

Dice were of two kinds, *tali* (ἀστράγαλοι, 'ankle-bones') and *tesserae* (κύβοι). The latter were, in their shape and marking, like those of modern times, and were thrown from a *phimus* (Hor. Sat. 2. 7. 17), *fritillus* (Juv. 14. 5), *turricula* (Mart. 14. 16), or *pyrgus* (Sid. Ep. 8. 12). The former were oblong and rounded at the ends, and were marked only on the four sides. Three *tesserae* were generally used, but four *tali*. The best throw happened when all the *tali* came up different, or the *tesserae* showed three sixes. Such a throw was termed *Venus* or *Venereus iactus* (βόλος). Cf. Plaut. Curc. 355 sq.; Tyrrell on Mil. Glor. 164; Becker's Gallus, p. 499 (Metcalfe); Marquardt, *Privatl. d. Röm.* ii. p. 847 sq.

740. **quod . . . opus est iactu**: see on 429. Here the meaning is completed by the supine. But *quod* may also be taken as an adverbial acc. ('in respect to which') and *iactu* as abl. of *iactus*. Translate, 'the best throw.'

741. **id** takes up *illud*.

arte ut corrigas: sc. *fac*; cf. Hor. Sat. 2. 8. 84 *Nasidiene, redis mutatae frontis, ut arte emendaturus fortunam.*

corrigas, 'mend.'

742. **corrector**: ironical, 'fine mender you!'

743. **quantum potest**: see on 350.

744. **aliquo**, 'in some direction,' *i.e.* 'to somebody or other.'

abiciundast, 'ought to be let go (sold) at a loss'; cf. Plaut. Mostell. 889 *numquam edepol ego me scio uidisse usquam abiectas aedis, nisi modo hasce.*

pretio, 'at cost price.'

gratiis, 'for nothing'; the regular form in early Latin; in later Latin, *gratis*.

745. **est**: sc. *abiciunda*.

746. **facies**, 'will you do with her?'

pro diuom fidem: sc. *imploro;* see on 381.

749. **ita me di ament**, 'so help me heaven'; a common form of protest. Cf. Phorm. 165, etc.

ut uideo: to be taken with *credo*, 'when I contemplate your folly, I believe.'

750. **facturum**: sc. *te.*

quicum, etc.: i.e. *psaltriam quacum cantites.*

751. **noua nupta**: cf. 938 *nouos maritus.*

scilicet: see on 729.

752. **restim ductans**: the cord in the ancient dance served the same purpose as holding hands with us. The dancers while holding the cord performed various evolutions, in a straight line, a circle, or other figures. Cf. Livy's description of a festival in honour of Juno (27. 37. 14), *in foro pompa constitit, et per manus reste data uirgines sonum uocis pulsu pedum modulantes incesserunt.* Dancing was held in slight esteem by the Romans. Demea's sneers are therefore pertinent to the occasion, and would be appreciated by a Roman audience. It was otherwise among the Greeks. Hence this is distinctly a Roman allusion, and perhaps the only one purely so in Terence's plays.

probe, 'exactly': a corroborative particle; see on 543; cf. Eun. 768; Ramsay's Mostell. Excurs. xi. p. 231.

754. **non**: see on 94.

haec pudent: in early Latin *paenitet*, *taedet*, *piget*, *pudet*, *licet* and *oportet* were also used personally; but the subject was usually a pronoun. Cf. Andr. 481 *quae oportent;* Plaut. Cas. 877 *ita nunc pudeo.* See on 84.

756. **hilarum ac lubentem fac te**, 'be gay and cheerful.' Donatus says, *bene addidit 'lubentem'; multi enim hilares se simulantes non lubentes sunt.*

757. **hos**: not *has*, because Hegio is counted among them; cf. 609.

conuenio . . . redeo: present for future; cf. n. on 549, 435. Micio enters Sostrata's house.

758. **hancine uitam**: see on 304.

761. **Salus**: personified by the Romans, as Ὑγίεια by the Greeks. Cf. Hec. 338, where *Salus* is the goddess of health,

and is paired with Aesculapius. Cf. also Plaut. Mostell. 343 *nec Salus nobis saluti iam esse, si cupiat, potest*, where the first *Salus* is a personification of the second ; Capt. 529 *neque iam Salus seruare si uolt me potest;* Cic. in Verr. 3. 57. 131 *quo ex iudicio te nulla Salus seruare posset.* The expression *Salus seruare* appears to have been proverbial. On the personification and worship among the Romans of personal qualities, natural phenomena, etc., see Mommsen, *Hist. of Rome*, Vol. I. Book I. c. 12, p. 223 sq. (Eng. transl.)

ACT IV. Sc. 8 [ACT V. Sc. 1]

Syrus comes out of the house where evidently he has had plenty to eat and more than enough to drink (590 sq.) He falls in with Demea, whose anger and disgust are increased by the slave's condition and insolence.

It is quite improbable that in the ancient editions of the play the act closed at line 762. The stage is not empty and the action is still in progress. But before verse 855, where the scene is marked in the MSS. as V. 4, there is a decided break. The mistake may have been due to the anxiety of an ignorant copyist to make the acts as nearly equal as possible, for according to the notation of the MSS. 246 lines have been assigned to Act IV. and 235 to Act V., while the assumption that the play is interrupted at verse 854 gives 338 lines to Act IV. and only 143 to Act V.

763. **edepol**: see on 289.

Syrisce, 'Syrus, my boy'; for the form of this endearing diminutive cf. Plaut. Casin. 739 *Olympisce mi*, addressed to Olympio. Syrus speaks to himself in self-congratulatory terms, and may be supposed to exhibit other indications of the effect of the wine he has taken. The slave's way of calling himself by name is paralleled by Davus in Andr. 206, by Libanus in Plaut. Asin. 249, and by Acanthio in Merc. 112. Cf. 631 supra. Syrus soliloquises without seeing Demea.

764. **laute**, 'finely,' 'nicely'; see on 425.

munus, 'duty,' with reference to eating and drinking.

765. **abi** expresses satisfaction, 'go to,' *i.e.* 'good,' 'all right'; see on 220.

766. **prodeambulare**: i.e. *pro-de-ambulare;* ἅπαξ λεγόμενον

deambulare suggests an easy, comfortable gait; cf. Heaut. 587, 806 *uel me haec deambulatio, quam non laboriosa, ad languorem dedit.* For this use of two prepositions in composition Donatus compares Verg. Georg. 3. 256 *pede prosubigit terram.* Some editors prefer *prodambulare,* in which *pro* assumes its original form *prod,* as in *prodire, prodesse.* See App.

sis (= *si uis*) expresses anger and impatience. *Sis* is generally subjoined to an imperative, though sometimes placed before it, as here, and may express feelings of a varied description, according to circumstances and the tone in which it is uttered. So in English the words "if you please" may express a request, a command, anger, scorn, etc. The uncontracted form occurs in 184. See Ramsay's Mostell. Excurs. xiii. p. 237.

767. **exemplum disciplinae,** 'a specimen of good discipline.' The hiatus after *d.* is allowable on account of the pause, the change of speaker, and perhaps the fact that there is no actual dialogue in progress. Cf. Introd. p. lxv.

ecce . . . noster: a part of Syrus' soliloquy.

hic: adverb.

768. **quid fit:** see on 266.

scelus, 'you rascal,' 'villain'; common in Plautus, who also has *scelus uiri, scelus pueri, flagitium, flagitium pueri,* and the like. The abstract is very strong and implies that the whole man is the very impersonation of wickedness. Demea is thinking of the trick by which Syrus sent him hunting throughout the town for his brother.

769. **ohe iam:** see on 723; *satis est* is omitted also in Hor. Sat. 2. 5. 96.

uerba fundis hic, 'you are wasting words here'; cf. 434.

sapientia, 'old wiseacre'; abstract for concrete; cf. n. on *scelus* supra. Some editors take it as an adjective in agreement with *uerba.*

770. **dis** = *diues.*

771. **tuam rem constabilisses,** 'you would have established your fortune'; cf. Plaut. Capt. 452 sq. *edepol rem meam constabiliui quom illos emi de praeda a quaestoribus.*

773. **peccato:** Aeschinus' intrigue with Pamphila.

774. **sedatum:** through the betrothal of Aeschinus to Pamphila.

775. **nollem huc exitum** : sc. *esse a me*, 'would I had not come out hither'; said aside. See on 165. *exitum*, being intransitive, is impersonal. Syrus is irritated at being thus disturbed by Demea, while he is still enjoying the effect of the wine and good living which his master has provided (370). He is also anxious lest Demea should enter the house and discover Ctesipho there.

ACT IV. Sc. 9. [ACT V. Sc. 2]

Ctesipho sends a slave to summon Syrus into the house. Demea catches his son's name, and so discovers where Ctesipho is keeping himself. He rushes into the house in spite of Syrus' earnest opposition.

776. Dromo calls in a low voice to Syrus from the door of Micio's house.

abi, 'do be gone'; said threateningly, but in an undertone. See on 220. Dromo disappears.

777. **narrat**, 'say of,' 'tell of.'

carnufex : see on 363.

779. **parasitaster**: a Greek diminutive of contempt, 'a miserable hanger-on'; *ἅπαξ λεγόμενον*.

paululus : used of stature; cf. Liv. 35. 11. 7 *equi hominesque paululi et graciles.* The parasite would therefore be most unlike Ctesipho who was well grown.

780. **nostin**, 'don't you know him?' Said with an air of innocence.

iam scibo, 'I'll soon find out,' *i.e.* whether you speak the truth; see on 361. Demea ignores Syrus' question as irrelevant, and walks rapidly toward the door of Micio's house. Syrus makes frantic efforts to detain him.

mitte me, 'let me go!' 'hands off!'

781. **noli** : sc. *abire*, i.e. 'don't go away.'

mastigia = *μαστιγίας* (*μάστιξ*, 'a scourge'), 'scoundrel,' lit. 'one that deserves a whipping'; one of the many words occurring in Plautus and Terence, which, being suggestive of one or other of the various penalties to which slaves were subject, were applied as taunts to those who either had been or were thought

deserving of being thus punished. See Ramsay's Mostell. Excurs. xvi. p. 263, and Excurs. xvii. p. 281.

782. **cerebrum dispergam** : cf. 317. Demea threatens Syrus with his stick, frees himself and rushes into the house.

abit : present tense, 'well, away he goes.'

783. **comissatorem**, 'fellow-reveller,' 'guest'; acc. of exclamation ; see on 304. Derivation from κωμάζειν.

785. **dum** : see on 196.

haec : archaic for *hae*.

interea : pleonastic.

in angulum : of the house.
For the thought cf. Plaut. Mil. 582 *nam iam aliquo aufugiam et me occultabo aliquot dies, dum haec consilescunt turbae atque irae leniunt.*

786. **hoc uilli**, 'this little sup of wine'; *uillum* is contracted from *uinulum*, a diminutive of *uinum*. For the genitive cf. 870 *hoc fructi*, Plaut. Amph. 462 *hoc operis* = 'this piece of work.' This use of the partitive genitive, whereby all genders are joined with *hoc*, is common in Plautus. *uilli* is ἅπαξ λεγόμενον.

sic agam, 'yes, that's what I'll do.' Syrus goes into Micio's house.

ACT IV. Sc. 10. [ACT V. Sc. 3]

Micio enters from Sostrata's house, into which he had gone (757) to inform the inmates that the preparations for the wedding were completed (see 719). At the same instant Demea appears from the house of Micio, much distracted at the discovery that it is Ctesipho who is in love with the music-girl. Micio speaks to Sostrata as he comes out. The latter is partly visible behind the door.

787. **parata . . . sunt**, 'the necessary preparations have been completed.'

788. **ubi uis**, 'whenever you wish'; the sentence is interrupted by the noise made by Demea as he comes out. Understand *transferri poterit mulier*, or an equivalent.

quis nam : see on 537.

a me : i.e. *a* (*ex*) *aedibus meis*, 'at (lit. 'from') my house.' Cf. Heaut. 510 *a me nescio quis exit*, Phorm. 732 *a fratre quae egressast meo*, Eun. 545 *ab Thaide exit*.

pepulit : see on 638 ; rarely used of a person coming out of a house ; see on 264 (*crepuit*). Demea has seen Ctesipho feasting within, in company with the music-girl, and the noise he makes is largely due to anger.

789. Demea's volubility is indicative of the state of his feelings.

790. Cf. Plaut. Trin. 1070 *mare, terra, caelum, di, uostram fidem* ; Ov. Trist. 2. 53 *per mare, per terras, per tertia numina iuro*. Demea does not see Micio.

em tibi, 'there you have him,' 'there he is for you' ; see on 537. Micio is speaking either to himself, or to Sostrata within. For the former hypothesis cf. Phorm. 847, where Geta says *em tibi* to himself in reference to an unpleasant surprise. In the latter case we must assume that Micio has informed Sostrata of his brother's peculiar temper.

792. **paratae** : sc. *sunt Ctesiphoni* ; cf. Phorm. 133 *mihi paratae lites*.

lites, 'a quarrel,' 'row' ; in this sense usually in the plural.

succurrendumst, 'I must to the rescue.'

793. **nostrum liberum** : genitive plural ; cf. 411 *suom* = *suorum*.

794. **ad te redi**, 'return to your senses,' 'be yourself again' ; cf. Andr. 622 *ad me redeam*, Heaut. 921 *non sum apud me* ; Hor. Sat. 2. 3. 273 *penes te es?* Shakespeare, *Titus Andronicus*, 1. 1. 368 "he is not with himself ; let us withdraw."

795. Demea assumes a forced repose of manner. His trembling, however, betrays the strength of his feelings.

796. **rem ipsam putemus**, 'let us take into account the actual state of the case' ; *putare* = 'to make computations,' and then 'to investigate.' Cf. n. on 208 ; Phorm. 718 *rem ipsam putasti*.

797. **ex . . . ortum**, 'it was from you in fact that the suggestion came' ; see 130. For *adeo* see on 629.

799. **quor recipis meum**, 'why do you harbour my boy ?'

800. **num qui minus . . . aequomst**, 'is it in any way unfair?'

qui: an old form of the abl., as in 179 and 254, but here indefinite; cf. Plaut. Rud. 736 *numqui minus hasce esse oportet liberas?*

801. **mihi**: sc. *tecum*.

802. **ne cura**: see on 279 (*ne time*).

803. **uerbum**, λόγος, 'proverb,' 'saying'; cf. Eun. 732 *uerbum hercle hoc uerum erit 'sine Cerere et Libero friget Venus,'* Andr. 426 *uerum illud uerbumst . . . omnis sibi malle melius esse quam alteri.*

804. Donatus says of this verse, *inter Pythagoreos ortum dicitur*. Cicero quotes it (de Off. 1. 16. 51), *ut in Graecorum prouerbio est, 'amicorum esse communia omnia.'* The Greek κοινὰ τὰ τῶν φίλων occurs three times in Aristotle, and is quoted by Martial (2. 43. 1 and 16).

805. **facete**: ironical.

nunc . . . oratiost, 'now for the first time has this sentiment of yours come to light'; *i.e.* you thought very differently a short time ago. See 130 sq., where Micio advises a distinction of rights and duties.

806. **ausculta paucis**: sc. *uerbis*. Perhaps *paucis* is dative here and in Andr. 536, Hec. 510 *audi paucis*, Eun. 1067 *audite paucis*. It is certainly ablative in the expression *paucis te uolo*, Andr. 29 (cf. Plaut. Mil. 375 *paucis uerbis te uolo*, Trin. 963 *te tribus uerbis uolo*). This is rendered more certain by examples such as Plaut. Aul. 199 *paucis . . . te uolo . . . appellare*, Capt. Prol. 53 *paucis uos . . . monitos uoluerim*, Men. 779 *loquere . . . paucis*.

807. **principio**, 'in the first place'; the second reason follows in 821 sq.

id: explained by the clause *sumptum filii quem faciunt*, as if Terence had written *id, quod tantum sumptum faciunt*.

mordet, 'vexes,' 'grieves.'

sumptum: attracted out of the nominative into the accusative by the following *quem*. See Roby 1067; Madvig 319. obs. Cf. A. 200. b; H. 445. 9; G. 619. R. 2.

808. **facito . . . cogites**: see on 497.

809. **pro re tollebas tua**, 'you were bringing up according to your means.' It was customary among the Greeks and

Romans to place a new-born infant at the feet of its father, who raised it from the ground if he wished to acknowledge and rear it. Otherwise it was either put to death or abandoned, in some exposed place, to the mercy of strangers. The custom originated in the ancient view of the supremacy of the state, in accordance with which only those persons were worthy to live who were likely to be its supporters and defenders. Accordingly weak and crippled children, as well as female infants, so far as the latter were counted in excess of a given number, were in this way effectually cut off from participation in the life and privileges of a community to which they could make no return. Hence *tollere* = 'to acknowledge a child,' and so 'to bring it up.' Cf. Andr. 219 *quidquid peperisset, decreuerunt tollere.*

811. **tum**: with *credidisti.*

uxorem: Micio's money, had he married, would have gone to his own children.

scilicet, 'naturally'; cf. n. on 729.

812. **eandem . . . obtine**, 'keep to that same plan of former days'; *i.e.* a plan in accordance with which Demea's property should prove a sufficient inheritance for his two sons, and Micio's should not come into the count at all.

antiquam: cf. 442.

813. **conserua, quaere, parce**, 'hoard, scrape, and save.' (Sloman.)

814. **gloriam tu istam obtine**, 'maintain your credit for that plan of action.'

815. **mea . . . utantur**: *utor* is constructed with the ablative elsewhere in Terence. Observe that here it is used with a neuter pronoun, and that the latter is at a distance from its verb. The acc. may be due to attraction (see on 807). *abutor* always takes the acc. in Terence. See on 464.

praeter spem: because Micio did not marry.

816. **summa**: sc. *rei tuae*, 'your estate,' 'capital.'

quod hinc accesserit, 'whatever shall have been added to it from my funds.' *hinc* is said δεικτικῶς.

817. **de lucro**: i.e. *lucrum*, 'as clear gain.' The construction varies; *e.g.* Phorm. 246 *quidquid praeter spem eueniat, omne id deputare esse in lucro;* Hor. Od. 1. 9. 14 *quem Fors dierum cumque dabit, lucro adpone.*

818. **in animo cogitare** : cf. n. on 500.

819. **dempseris** : see on 127.

820. **mitto rem** : sc. *familiarem*, 'I do not care about the money.'

consuetudinem amborum . . ., 'it is their mode of life (character, morals) that . . .' Understand *curo*, or *loquor*. See on 135. See App.

mane : see on 467.

821. **istuc ibam,** 'I was coming to that'; cf. 190 *illuc redi*, Heaut. 274 *istuc ueniam;* Hor. Sat. 1. 1. 108 *illuc unde abii redeo.*

822. **signa** : *i.e.* such characteristics as are mentioned in 827-9, and their opposites.

822-4. **coniectura facile fit . . . ut possis dicere 'hoc licet, etc.'** : a longer way of saying *coniectura facile fit hoc licere*, etc.

ut is consecutive.

825. **sed quo** : so the best MSS. instead of *sed quod;* cf. 270 *quam quo*, and note.

is qui facit : sc. *dissimilis est;* i.e. (*dissimiles inter se*) *ei qui faciunt.*

826. **quae** : sc. *signa.*

fore : sc. *eos.*

The idea is that the innate disposition of the two young men is such as to preclude the possibility of permanent harm accruing from their present extravagances, whereas with youths naturally bad the reverse would be the case.

827. **in loco** : see on 216.

828. **seiris** (for *siris*)=*siueris;* potential perf. subjunct. Perhaps a fut. perf. indic. See App.

liberum : see on 57.

830. **redducas** : sc. *ad officium;* potential subjunct. But if *seiris* be a fut. perf., then to be taken as a softened imperative, which is in effect a simple future. *seiris . . . redducas* will then be analogous to Heaut. 487 *dare denegaris: ibit ad illud ilico*, etc. The double *d* in *redducere* often appears in MSS., is supported by the lengthening of the *e* in Plautus and Lucretius, and was undoubtedly the correct spelling in early Latin. Cf. Munro on Lucr. 1. 228.

enim: see on 168.

metuas: potential.

ab re . . . omissiores paulo, 'somewhat too careless as to money matters.' *omissiores* is the opposite of *adtentiores*, 834; hence *ab re* and *ad rem*.

831. **noster**: with a vocative, 'dear,' 'my dear'; cf. 883, 961, Andr. 846 *o noster Chremes*.

832. **alia**: with *omnia*.

aetate, 'with age.'

rectius: *i.e.* than in youth.

834. Demea meets this argument in 953 sq.

adtentiores . . . ad rem: cf. 953. For the dative cf. Hor Sat. 2. 6. 82 *attentus quaesitis*; for *in* and abl. cf. Cic. in Verr 2. 1. 126 *in re aduenticia atque hereditaria . . . attentus*; for the gen. cf. id. pro P. Quinct. 3. 11 *ceterarum rerum . . . attentus*. With the sentiment cf. Cic. Cat. Mai. 18. 66 *auaritia uero senilis quid sibi uelit, non intellego; potest enim quicquam esse absurdius quam, quo uiae minus restet, eo plus uiatici quaerere?*

835. **quod**, 'as to which,' refers to the whole preceding thought.

ne . . . modo, 'only take care lest.' The positive, *modo ut*, occurs in Andr. 409, Phorm. 59.

nimium: with *bonae*, 'those very fine arguments of yours'; see on 169.

836. **istae** emphasises *tuae*, and strengthens the irony of the sentence.

837. **tuos . . . aequos**: nominative.

subuortat: in number agreeing with the second subject only.

838. **istaec**, 'those fears.'

da te hodie mihi, 'yield yourself for the day to my guidance'; cf. Eun. 516 *mihi sese dare*.

839. **exporge**, 'smooth out,' 'unruffle'; syncopated form of *exporrige*. Cf. Plaut. Cas. 281 *primum ego te porrectiore fronte uolo mecum loqui*. The opposite occurs in Plaut. Amph. 52 *quid contraxistis frontem?*

scilicet: see on 729.

tempus, 'the occasion,' 'circumstances.'

Demea accommodates himself to a situation that he cannot change, and contents himself with the idea that for the future he will remove his son Ctesipho as far as possible from Micio's influence.

fert: see on 730.

841. **luci** (not *luce*) is the old form of the locative, with temporal meaning, and, like *mane* (*mani*) and *uesperi*, is used as an indeclinable neuter substantive, being often combined with neuter adjectives. The ancient grammarians inferred from such combinations as *primo luci*, *luci claro*, an original masculine form, perhaps *lucus*. Cf. H. Usener in N. Jahrb. 1878, p. 76 sq.

de nocte censeo, 'nay, to-night, for aught I care'; so Hor. Ep. 1. 2. 32 *ut iugulent hominem surgunt de nocte latrones*, i.e. 'ere night is gone' (Wilkins). Cf. 965 *de die*, and note.

842. **hilarum**: see on 756.

843. **abstraham**: stronger than *abducam*. Demea wishes to take the music-girl away to the country that he may have an opportunity to vent his spite upon her.

pugnaueris: pregnant, 'you will have fought (and conquered),' 'you will have won the day'; explained by Donatus as = *magnam rem feceris*. Cf. Plaut. Epid. 493 *euge! euge! Epidice! frugi's: pugnasti bene.*

844. **prorsum**, 'certainly.'

illi: see on 116; *i.e.* at your country-seat.

845. **facito ut**: see on 497.

ego istuc uidero, 'I'll see to that,' 'trust me to look out for that'; see on 127, 538.

847. **faxo**: see on 209. For a fuller account of a female slave's occupations, cf. Plaut. Merc. 396 sq. The severity exercised by brutal masters towards their slaves was not confined to those of the male sex. Witness the terms in which Callicles addresses his *ancillae* in Plaut. Truc. 775 sq., and the cruelty of Roman ladies to their attendants as depicted by Juvenal in his sixth satire.

848. **meridie**: not, as Donatus explains, because work of this kind had to be done at noon; but that her complexion might in this way be exposed to the injurious effects of the sun's rays.

849. **excoctam**: sc. *eam*. The perf. part. pass. is used as a secondary predicate, after verbs of causation and desire, to denote impatience of anything except entire fulfilment. G. 537. Cf. A. 292. d; Roby 1402; n. on 906.

placet denotes assent, 'good,' 'you are right.' So 910, etc.

850. **equidem**: see on 555.

851. **cogam**, 'I would compel,' *i.e.* if I were in your place; the subjunct. (not fut. indic.)

852. **derides**, 'you are bantering me?' 'joking?'

fortunatu's: Demea congratulates Micio on being able to trifle about a matter so serious.

qui . . . sies: causal relative, 'since you are.'

853. **ego sentio . . .**, 'I feel . . .' The idea is 'I feel it to be a serious matter.' See on 135.

854. **intro**: *i.e.* into the house of Micio, where the wedding ceremonies had already commenced, and whither Pamphila was to be transported from Sostrata's house.

quoi, etc., 'let us devote this day to that matter to which it is dedicated,' *i.e.* to the nuptials of Aeschinus and Pamphila. See on 358 and 287 (*sumamus*). Micio goes in, followed by Demea.

ACT V. Sc. 1 [4]

Demea enters from Micio's house. After taking counsel with himself concerning the practical results of his brother's mode of living and his own, he resolves to imitate Micio. By adopting an extreme course he demonstrates that his brother's complaisant and easy-going behaviour is in excess of true liberality, and therefore an error.

855. The change in the metre from iambics to trochaics anticipates the sudden transformation from grave to light in Demea's attitude and manner.

numquam, etc., 'never did any one make such good reckoning with regard to his life.'

subducta ratione: predicative abl. of quality. *subducere rationem* = to cast up an account by subtracting the debit from

the credit; cf. Plaut. Curc. 371 *subduxi ratiunculam;* Cic. ad Att. 5. 21. 11 *subducamus summam;* ib. 13 *hoc quid intersit . . certe habes subductum.*

856. **res**, 'circumstances.'

usus, 'experience.'

857. **ut**, etc.: this clause of result depends, not on *moneat*, but on the whole of the preceding thought.

scisse, 'know thoroughly'; the perfect tense denotes completeness.

858. **prima**, 'most desirable.'

ut repudies: constructed like *ut nescias* (857).

859. **nam**: elliptical and corroborative, '(I must be correct in thinking so) for.' *nam* here gives the reason why Demea thinks that the principle is illustrated in his own case; it is scarcely to be distinguished from causal *nam*. See on 168.

860. **prope iam excurso spatio**, 'when at last my course is almost run'; a metaphor from the race-course.

861. **facilitate**, 'good nature,' 'affability.'

clementia, 'moderation'; cf. n. on 42.

864. **nulli laedere os**, 'to offend no one to his face.' The opposite of *os laedere* occurs in 269. Both the infinitives in this verse depend on an attributive idea such as 'willing,' 'accustomed,' or the like, suggested by what precedes.

866. **tristis**, 'sullen.'

truculentus, 'stern'; the title of one of the plays of Plautus.

tenax: sc. *rei familiaris*, 'close.' The original of this verse is among the fragments of Menander (Meineke, *Frag. Com.* iv. p. 72), Ἐγὼ δ' *ἄγροικος, ἐργάτης, σκυθρὸς, πικρὸς, Φειδωλός.*

867. **ibi**, 'thereby,' i.e. *in matrimonio.* Similar reflexions upon married life are frequent in Menander, and became a stock source of amusement on the Roman stage. Cf. 28-34, and the character of Nausistrata in the Phormio.

uidi, 'I experienced'; cf. Verg. Aen. 2. 5 *quaeque ipse miserrima uidi.*

868. **alia cura**, 'an additional care.'

heia, 'heigh-ho'; an interjection denoting weariness here, but also used to express surprise, joy, ironical doubt, etc. Demea uses it to introduce the third and strongest proof of the

tendency of man's aims in life to result in failure and disappointment.

869. **facerem**, 'earn'; cf. Liv. 1. 9, 3 *magnas opes sibi magnumque nomen facere.*

870. **exacta aetate**, 'at the close of my life.'

hoc anticipates *odium* (871). See on 594 (*ita*).

fructi: see on 786. Substantives of the fourth declension with gen. in *-i* occur side by side with those in *-ūs*, in Plautus, Terence, Lucretius, and Ennius. The gen. of this declension ended originally in *-uis* which was contracted into *-ūs*, or into *-ī*, the *s*, which was lightly pronounced, being dropped. Cf. Eun. 237 *ornati*, Hec. 836 *quaesti*, *Phorm.* 154 *aduenti;* Plaut. Capt. 855 *uicti*, Aul. 722 *gemiti*, and similarly in other writers until the time of Caesar, when the form in *-ūs* became regular.

eis: dissyllabic.

871. **patria potitur commoda**, 'enjoys all a father's comforts'; see on 74. Terence writes *potior* with the acc. here, in 876, and in Phorm. 469; with the abl. in Phorm. 830: Plautus with the acc., abl., or gen. Cf. n. on 464.

potĭtur: the *i* is generally short in early Latin; cf. 876 and Periocha, 12.

872. **credunt**: Demea did not know that Aeschinus had concealed his love-affair from Micio.

873. **desertu(s) sum**: final *s* is dropped in the scansion.

874. **illum ut uiuat optant** = *ut ille uiuat optant.* We might have looked for *uiuum optant* after *illum.* In the scansion, *mé(am) aŭtem* is more probable than *m(eam) aútem.*

expectant: cf. n. on 109.

scilicet, 'doubtless'; cf. n. on 729.

875. **eductos**: see on 495.

876. **paulo sumptu**, 'at slight expense.'

potitur gaudia: see on 871.

877. **age age**: cf. Andr. 310 *age age ut lubet;* 264 and 620 supra.

nunciam: see on 156.

possiem = *possim.*

878. **benigne facere**, 'act liberally.'

hoc = *huc*, 'thereto.'

prouocat: *i.e.* Micio.

879. **magni fieri**, 'to be made much of.' See App.

880. **posteriores**: sc. *partes;* a metaphor from the stage; cf. Eun. 151 *sine illum priores partis hosce aliquod dies apud me habere.* For the ellipse of *partes*, cf. Hor. Sat. 1. 9. 46 *magnam adiutorem, posset qui ferre secundas;* Cic. Brut. 49 *ex his Cotta et Sulpicius cum meo iudicio tum omnium facile primas tulerunt.* The expression was used primarily of the δευτεραγωνιστής. Translate, 'I will not be behindhand,' 'I will not play second fiddle.'

881. **deerit**: sc. *pecunia*, or *res familiaris*, 'suppose the estate fail.' The word may have been uttered with an accompanying shrug of the shoulder. It has the force of a conditional clause to which what follows is the conclusion.

id mea minume re fert, 'that is of least consequence to me.'

natu maxumus, 'already so old,' 'well stricken in years.' He means that the money is sufficient to last at least as long as his time. Cf. Plaut. Trin. 319 *mihi quidem aetas actast ferme, tua istuc refert maxume.*

ACT V. Sc. 2 [5]

Syrus, who had gone into the house (786) to sleep off the effects of the wine he had taken, is sent by Micio with a message to Demea. The latter proceeds at once to practise upon Syrus his newly assumed affability. We may even imagine that he shakes the slave heartily by the hand, and that Syrus expresses by gesture and attitude his astonishment at the change in Demea's speech and manner.

882. **longius**, 'too far'; cf. Heaut. 212 *ne quo hinc abeas longius.*

883. **quis homo**: sc. *est*, 'who is that?'

noster: see on 831.

quid fit? quid agitur? The twofold interrogation expresses the very great interest he appears to feel in Syrus' welfare. See on 266.

884. **recte**, 'well'; understand *ualeo*. So Andr. 804 *satine recte* (*ualetis*)? Cf. Plaut. Bacch. 188 *nempe recte ualet?*

optumest, 'I am delighted.'

iam, etc.: said aside.

885. The word *salue* (883) was also added *praeter naturam*. Under other circumstances Demea would have met the slave with a simple '*Syre*.'

886. **seruom haud inliberalem**, 'a very respectable slave,' suggests that Syrus is deserving of freedom; cf. Andr. 37 *feci ex seruo ut esses libertus mihi, propterea quod seruibas liberaliter*. Cf. n. on 57.

887. **tibi lubens bene faxim**, 'I should be delighted to do you a favour.'

faxim: see on 209.

gratiam habeo: in a tone of astonishment and incredulity; hence Demea's asseveration *atqui hoc uerumst*.

In the next scene Syrus either remains on the stage, in which event he gives expression through gestures and mimicry to his astonishment at the change in Demea's attitude toward him, or he retires, after delivering his message, into Micio's house. In the latter case he appears again at verse 899 in company with Aeschinus. The MSS. fail to give Syrus' name in the titular heading of the scene.

ACT V. Sc. 3 [6]

Geta, leaving Sostrata's house with the intention of entering Micio's, is accosted by Demea in the same clumsy style of compliment.

889. Geta addresses Sostrata as he comes out.

huc ad hos prouiso, 'I am going to our neighbours out here to see.' He points as he speaks. Cf. Andr. 957 *prouiso quid agat Pamphilus*. Cf. n. on 549.

prouiso = *prodeo* + *uiso* (*uideo*), as *reuiso* (Andr. 404) = *redeo* + *uiso*. The word is used in comedy only by people entering the stage from a house.

890. **eccum**: with an acc. alone; see on 361.

891. **qui uocare** = *quo nomine u.*, 'what's your name?' See

on 179. Otherwise *quis* would be expected, as in Andr. 702 *quis uideor?*

Geta: the repetition of the slave's name is an indication of a desire to please.

893. **nam**: elliptical and causal, '(I say so) because'; but here, as in 859, it is difficult to distinguish between *nam* causal and *nam* corroborative. See on 168.

seruos spectatus satis, 'a slave well tried (tested)'; a metaphor from the assay of metals. Cf. Andr. 91 *spectatum satis putabam*. Notice the alliteration.

894. **quoi . . . curaest**: so Geta proved himself in the matter of Pamphila, etc.; cf. 479-484.

895. **si quid usus uenerit**, 'if any opportunity shall have occurred.'

quid: adv. accusative.

896. **lubens bene faxim**: the same as in 887, to indicate Demea's poverty of polite language, as well as to heighten the comic effect by making the idea conspicuous through repetition.

meditor esse adfabilis, 'I am practising affability.' These words and the three that follow are said aside.

897. **procedit**, 'it succeeds'; cf. n. on 979; Andr. 671 *quia primo processit parum*.

quom . . . existumas: for the indic. see on 18.

898. **primulum**: see on 289. Alliteration.

meam: *hoc est, mihi fauentem*. (Donatus.)

ACT V. Sc. 4 [7]

Aeschinus, who had gone into Micio's house (712), now appears again, and gets his share of his father's new-found complaisancy.

899. This verse and the next are said aside.

occidunt me, 'they weary me to death'; cf. Plaut. Pseud. 931 *occidis me, quom istuc rogitas*.

dum, 'while,' with the force of 'in consequence of,' 'because'; cf. Andr. 822 *dum studeo obsequi tibi, paene inlusi uitam filiae*. See Ramsay's Mostell. Excurs. ii. p. 186.

sanctas, 'formal,' 'ceremonious'; explained in 905, 907.

For the whole subject of marriage see Smith's Dictionary of Greek and Roman Antiquities, third edition, s.v. *matrimonium.*

901. **ehem**: see on 81.

tu hic eras: the imperfect of Surprise, 'you here?' See A. 277. d; G. 224. R. 3.

902. Notice the rhetorical effect produced by the position of *tuos* and *pater*, at the beginning and end of the verse.

et animo et natura: see on 126.

903. **quam . . . oculos**: see on 701.

hosce: see on 530.

904. **hoc** anticipates *tibicina*, etc.; cf. n. on 594 (*ita*).

905. 'A female flute-player, and some to sing the nuptial song'; these were to accompany the bridal procession from the house of the bride to that of the bridegroom. Cf. Plaut. Cas. 798 *age, tibicen, dum illam educunt huc nouam nuptam foras, suaui cantu concelebra omnem hanc plateam. hymen hymenaee, io.* See Becker's Gallus, p. 161 (Met.); Charicles, p. 356 (Met.) Cf. Catull. 61 and 62 passim.

906. **uin**=*uisne*; cf. 969.

huic seni: i.e. *mihi*. Cf. Andr. 310 *tu si hic sis, aliter sentias*, where *hic*=*ego*; Hor. Sat. 1. 9. 47 *hunc hominem uelles si tradere*, where the acc. =*me*.

missa haec face, 'abandon these things (for good and all).' See on 849; cf. n. on 991. For *face* see on 241.

907. **turbas**, 'wedding processions'; the idea is strengthened by the plural.

lampadas, 'torches'; these were of thorn or pine-wood, and were carried in the procession, which did not start on its way till night had set in. The house also was illuminated. Cf. Ov. Her. 12. 137 *ut subito nostras Hymen cantatus ad aures uenit, et accenso lampades igne micant, tibiaque effundit socialia carmina uobis.*

908. **maceriam**: a fence-wall dividing the gardens of Micio and Sostrata, who, as it appears from this verse, occupied contiguous dwellings.

909. **quantum potest**: see on 350.

hac: sc. *uia*; *i.e.* through the garden, not the street. Thus

publicity would be avoided, and the formality of a wedding procession rendered unnecessary.

910. **traduce**: see on 241.

matrem: Sostrata.

familiam omnem: the whole complement of slaves, which in this instance consisted merely of Geta and Canthara.

placet: see on 849.

911. **lepidissume**, 'most enchanting'; cf. 966; Andr. 948 *o lepidum patrem!*

Demea's remarks, as far as end of 915, are said aside.

euge: εὖγε, 'bravo.'

912. **peruiae**: through the pulling down of the wall. Translate, 'my brother's house will become a thoroughfare.'

turbam, 'a whole crowd,' 'a whole multitude'; in all, four persons.

913. **sumptu**, 'in consequence of his (increased) expenses.'

quid mea: sc. *refert*, 'what care I?' Cf. Hec. 510 *abiit. quid mea?* Eun. 849 *quid mea autem?*

914-5. **iube**, etc., 'bid that Croesus (nabob) pay down twenty minae this very instant.'

iube dinumeret = *dinumerato*. For *iubere* with the subjunctive cf. Eun. 691, Heaut. 737; Plaut. Rud. 708 *iube modo accedat prope*. Bentley and others consider *iube* as = *age*.

ille Babylo: Micio. The Babylonians were proverbially luxurious, and Demea is alluding to his brother's extravagance and prodigality. Similarly *Persicus* is employed to designate a rich man, in Juvenal 3. 221.

uiginti minas: the price of the music-girl (cf. 191, 369, 742), which Micio had already paid (369), and Demea has knowledge of the payment (406). But Demea has reached a point where he is quite ready to encourage his spendthrift brother to disburse a like sum for the expenses of the wedding, if by such methods he can win for himself the gratitude of his son and others.

916. **dirue**: sc. *maceriam*; see on 908. Syrus hurries into Micio's house, and goes about the task committed to him.

917. **illas abi et traduce**: for *abi et illas traduce*. Similarly Plaut. Aul. 270 *pure propera atque elue*, for *propera atque pure elue*. Hyperbaton.

918. **quom . . . uideo**: see on 897.

918-9. **te . . . tam ex animo factum uelle,** 'that you are so kindly disposed (toward),' lit. 'that you wish it done in accordance with (our) desires.' *factum uelle* is idiomatic, = 'to wish well'; cf. n. on 165; Phorm. 787.

dignos: sc. *uos; i.e.* yourself and the rest of your family. Geta goes into Sostrata's house. Both he and Syrus have now retired from the stage, for it is proper that the conversation which takes place in the next scene should not be overheard by gossip-loving slaves.

920. **tu**: Aeschinus.

sic opinor, 'I think as you do.'

921. **per uiam,** 'through the street.'

922. **enim**: corroborative; see on 168.

923. **sic soleo**: 'such is my wont,' *i.e.* to be as kind and considerate as possible. The infinitive is usually omitted; cf. Eun. 279 *sic soleo amicos;* Plaut. Curc. 604 PL. *nugas garris.* CV. *soleo.*

eccum: with a nom. and verb; see on 361. Cf. n. on 260 (*ellum*).

ACT V. Sc. 5 [8]

Micio having learned from Syrus of Demea's order to pull down the garden wall, comes out to find his brother, and to ascertain what it all means. He is quite overcome by Demea's suddenly enlarged views, and airy manner. Demea proposes that Micio shall marry Sostrata, and make a present of a small farm to Hegio as a relation of Sostrata and Pamphila. Micio's consent to these plans is ultimately secured by Demea who is aided in enforcing his exhortations by the persistent entreaties of Aeschinus.

924. **iubet frater,** 'does my brother order it?' Said to Syrus within, who may be supposed to follow Micio as far as the door, or to come out upon the stage, and again withdraw at 928.

926. **unam facere** = *coniungere cum nostra* (*familia*).

928. 'My sentiments are the same.—Nay, indeed, the following is our duty.' **immo** is often thus used to correct or improve some preceding word or expression.

ita refers to what follows.

nobis decet: see on 491.

929. **huius**: Aeschinus. Scanned as a monosyllable; cf. n. on 261 (*illius*).

uxori: Pamphila.

quid postea: see on 529.

930. **natu grandior**, 'somewhat elderly'; cf. n. on 673.

931. **scio**: a monosyllable (or *scĭŏ*).

parere . . . non potest: accordingly there could be no fear of children who would have to be educated, or of heirs who would divide the property with Aeschinus.

932. **solast**: *i.e.* she is without a protector.

quam hic rem agit, 'what is he driving at?' Said aside.

933. **ducere**, 'marry'; frequent in the comic poets without either *uxorem*, or *in matrimonium*, or *domum* (473). The first *te* refers to Micio, the second to Aeschinus.

934. **autem** expresses astonishment; see on 185.

ineptis, 'you are trifling,' 'you talk like a fool'; so in Phorm. 420.

si tu sis homo, hic faciat, 'if you were anything of a man, he would do it at once,' *i.e.* you would persuade him; said to Aeschinus to secure his co-operation. See on 107.

935. **mi pater**: Aeschinus is pleading with his adoptive father; so in 936, 955.

asine, 'you donkey'; used as a term of reproach also in Heaut. 877, Eun. 598.

nil agis, 'there is no use in your opposing it.'

937. **aufer**, 'away with your entreaties'; cf. Phorm. 223 *aufer mi 'oportet,'* 857 *quin tu hinc pollicitationes aufer.* Donatus would supply *manum* ('hands off'), or *te* ('away with you'). *aufer manum* is not found elsewhere, although *potin ut abstineas manum* occurs in Plaut. Amph. 903. For *aufer te* cf. Plaut. Rud. 1031, Asin. 469 *te aufer domum.*

da ueniam filio, 'grant your son this favour'; cf. 942, Andr. 901, Hec. 605 *da ueniam hanc mihi.*

938. **nouos**, 'inexperienced'; cf. 751 *noua nupta;* Liv. 36. 17 (of Antiochus) *nouus maritus, uelut saginatus nuptialibus cenis, ad pugnam processit.*

939. **ducam**: see on 933.

idne estis auctores = *idne suadetis;* cf. Plaut. Mil. 1094 *quid nunc mi's auctor ut faciam*, etc.? Stich. 128 *mi auctores ita sunt amici, ut uos hinc abducam domum.* Cf. n. on 617.

940. **promisi ego illis**: we must imagine that Aeschinus, when in conversation with Sostrata and Pamphila, had let fall a promise that he would seek to arrange a marriage between Micio and the widow, so soon as his own union with the daughter had been brought about. The verse is of doubtful authenticity.

promisti: for the form see on 561.

autem: see on 934.

de te: παρὰ σαυτοῦ; more literal and therefore more forcible than *de tuo*, since Aeschinus might give himself, but not another man, in marriage. Translate, 'be liberal of what's your own (*i.e.* 'of yourself'), my boy.' Cf. n. on 117.

941. **age**: cf. n. on 271.

quid si quid: the first pronoun is interrogative, the second indefinite.

quasi: see on 223.

942. **ne grauere**, 'do not refuse.'

non omittitis, 'won't you let me alone?' *i.e.* cease your demands? Perhaps Demea and Aeschinus have laid their hands on Micio in order to press their suit. For *non* see on 94.

943. **uis est haec quidem**, 'this is downright violence'; a form of protest used by the Romans when suddenly attacked, or taken by surprise; cf. Plaut. Capt. 750 *uis haec quidem herclest et trahi et trudi simul;* Suet. Iul. 82 *ista quidem uis est!* said by Caesar under the blows of his assassins.

age prolixe, 'come, be liberal': sc. *fac*, or *promitte.* Cf. Eun. 1082 *accipit homo nemo melius prorsus neque prolixius*, i.e. 'entertains more liberally'; Cic. ad Fam. 3. 8. 8 *tua prolixa beneficaque natura.*

944. For the asyndeton cf. 988; for *atque* see on 319 (*et*).

945. **bene facis**: see on 601.

946. **merito te amo**, 'I have good reason now to love you'; cf. Eun. 186 *merito te amo, bene facis;* Heaut. 360.

quom, 'since'; see on 918.

confit, 'is being brought about'; cf. Andr. 167 *et spero confore.* The fulfilment of his first wish gives Demea courage to ask a second favour. See App.

947. **quid nunc quod restat**: understand *est* after *quid*, and take *nunc* with the relative clause.

948. **adfinis**: through the marriage of Pamphila and Aeschinus, and of Sostrata and Micio.

nos . . . decet: see on 491.

949. **agelli . . . paulum**, 'a little bit of land.'

locitas: frequentative, 'you are in the habit of letting.'

foras, 'out,' *i.e.* 'to a tenant.' For this extension of the use of *foras* cf. Plaut. Stich. 219 *foras necessumst, quidquid habeo, uendere*, i.e. 'to sell off.' See Ramsay's Mostell. pp. 91-92.

950. **qui** = *quo;* see on 254. 'Let us give him the use of it.' Hegio was to have merely the *usufructus* of the land; the ownership would remain with Micio.

fruatur: Terence joins this verb with the abl., except in Heaut. 401, where *ingenium frui* is the reading of the Cod. Bemb.; but as all other MSS. have *ingenio* the reading is doubtful. See on 464.

autem: see on 934.

si = *etsi.*

951. **huic**: Pamphila.

noster est, 'he belongs now to us,' as a friend and connection by marriage.

952. **nunc . . . facio**, 'I now appropriate that saying.'

meum: predicative.

953. **dixti**: *i.e.* in 833-4. For the form see on 561.

954. **nimium**: see on 169.

senecta, the usual form of the abl. in early Latin, occurs only once in Terence, often in Plautus, and generally with the

addition of *aetate*, as in Aul. 253, Cas. 240. Cf. the later poetical form *iuuenta*. It is not improbable that Demea's somewhat free quotation of Micio's little saying is intended to go as far as *ecfugere*.

955. **dictumst uere**: the intentional repetition, for emphasis, of the idea contained in *bene et sapienter dixti* (953).

fieri: sc. *uerum*; i.e. *hanc maculam nos ecfugere*.

mi pater: see on 935.

956. **quid istic**: see on 133.

hic: Aeschinus. See App.

957. **animo et corpore**: see on 126.

958. 'I turn his weapons against himself.'

suo sibi: *sibi* is an ethical dat. and intensifies *suo*, 'his own particular.' Cf. Plaut. Capt. 5 *seruiat suo sibi patri*, 50 *ignorans suo sibi seruit patri*, 81 *suo sibi suco uiuont*. The phrase is a colloquialism, more frequent in the comic writers than elsewhere. For *sibi*=*ei* see Brix on Plaut. Trin. 156.

This verse is said aside.

ACT V. Sc. 6 [9]

Syrus enters again from the house, having discharged Demea's order to demolish the garden wall. Demea, in this last scene, carries his new theory to extremes by prevailing on Micio to give Syrus and his wife Phrygia their freedom, and some money also to make a start with. Micio's discomfiture is complete. He appeals to Demea for an explanation of his peculiar conduct. The latter shows that he has been prompted by a desire to illustrate the ease with which popularity may be won by indiscriminate compliance with the wishes and fancies of others. Having pointed the moral of the play he offers to be henceforth a friendly adviser to his sons. His offer is accepted, and the play ends.

958. For a scene beginning with a broken line see on 81.

959. **frugi homo's**, 'you're a worthy fellow.' *frugi*, originally a dat. of service (from the obsolete nom. *frux*), and in Plautus often so constructed with *sum* as to be regarded as a

real dative, must in most cases be taken as indeclinable. It is used here attributively, as an indeclinable adjective. See A. 233. a. note; H. 159. I; Roby, Pref. to Vol. ii. p. xliv.; Ramsay's Mostell. Excurs. x. The word was often used in addressing slaves. Cf. 982, Heaut. 597.

961. **nam**: see on 537.

noster: see on 831.

962. **istos**: Aeschinus and Ctesipho.

curaui: *i.e.* as *παιδαγωγός*.

963. **quae potui**: see on 423.

964. **haec**: nominative; explained by the following infinitives, and repeated in 966. Demea is intensely ironical here.

obsonare, etc., 'to cater with fidelity.'

965. **de die**, 'in full day,' *i.e.* before the afternoon has well advanced. *dies* is the day proper, the working time of day (cf. Hor. Od. 1. 1. 20), which closed when the hour for dinner (*cena*) arrived. This, according to Martial 4. 8. 6, was about 3 P.M. To get ready a banquet earlier than this was a sign of dissipation, and an offence against good custom. Hence *de die* means 'while part of the working day yet remains.' Cf. n. on 841 (*de nocte*). See Ellis on Catul. 47. 6 (2nd ed.)

966. **o lepidum caput**: see on 911, 261. There is nothing facetious or jocular in the expression, any more than in the Greek *ὦ φιλὴ κεφαλή*, and the like.

967. **adiutor** refers to the part played by Syrus in Act II. Sc. 2.

968. **prodesse**, 'to do him a good turn.'

alii meliores erunt: *i.e.* other slaves will be the better for seeing good service so rewarded.

969. **hic**: Aeschinus. Notice the sarcastic reference to 956.

uin: see on 906.

cupio: stronger than *uolo*.

969-70. **si . . . uis**: addressed to Aeschinus.

liber esto: the ceremony of manumission among the Romans was a simple one. The owner struck the slave with the *uindicta* or liberating-rod, in the presence of the praetor, turned him about, and let him go with the words *hunc hominem liberum esse uolo*, or briefly, as here, *liber esto*. A less

formal method, known as *manumissio inter amicos*, dispensed with the praetor and uindicta, as in the present instance. Cf. Plaut. Men. 1148.

971. 'Je vous remercie tous en général, et vous en particulier, Monsieur.' (Madame Dacier.)

seorsum: lit. 'separately,' 'apart,' and then 'in particular,' 'especially.' Pronounced as a dissyllable; cf. n. on 86 (*antehac*).

972. **gaudeo**, 'I congratulate you': the formal reply to this was *credo;* cf. Andr. 939, 946 sq., Eun. 1051.

perpetuom, 'uninterrupted,' 'complete'; cf. Hor. Ep. 2. 2. 175 *perpetuus nulli datur usus.*

973. **Phrygiam**: slaves, both male and female, were named according to their nationality, as *e.g.* Syrus, Geta, and Phrygia, the last being also the name of the *ancilla* in the Heauton timorumenos.

974. **huius**: Aeschinus.

976. **emitti**: sc. *manu*, 'that she be made free'; cf. Phorm. 830 *emissast manu.*

977. **quantist** = *quanti empta est;* Demea offers to make good to Micio the money value of the slave.

978. Assonance and alliteration; see on 1, 57, 299. Cf. 990; Plaut. Capt. 355 *di tibi omnes omnia optata offerant.*

979. **processisti hodie pulchre**, 'you have got on splendidly to-day'; see on 897.

porro, 'furthermore,' 'in addition'; to be taken with *facies*, etc., 'if you will continue in the performance of your duty.' See Ramsay's Mostell. pp. 108, 109.

980. **tuom officium**: *hoc est patroni, ut libertum non deseras sed ut alas manumissum*, says Donatus who cites Plaut. Curc. 547 *facis sapientius quam latronum pars libertos qui habent et eos deserunt.*

aliquid paulum, 'a little something,' *i.e.* some little money.

prae manu, 'in hand,' *i.e.* as a loan merely. Cf. Plaut. Bacch. 622 *qui patri reddidi omne aurum amens modo, quod fuit prae manu.*

981. **unde utatur**, 'to live upon.'

istoc uilius: sc. *reddet*, 'less than that,' said δεικτικῶς.

Micio means to express doubt of Syrus' intention to refund the loan. See App. He may mean, however, that Syrus will have nothing to pay back, since he (Micio) will give nothing.

982. **frugi**, see on 959.

post consulam, 'I will consider it later.' Notice that Micio shows the first signs of yielding when Aeschinus speaks.

983. **festiuissume**: see on 261.

985. 'What means this ready kindness of yours, this sudden generosity?'

prolubium: *quod Graeci προθυμίαν, id est promptus animus ad largiendum.* (Donatus.) Nonius cites the word from Accius, (Attius), Naevius, Laberius, Caecilius; but it is not found in any author strictly classical. Cf. Aul. Gell. 5. 10. 12 and 16. 19. 13. See App.

986. **ut id ostenderem** depends on an idea, such as *tam repente mores mutaui*, or *tam largiter egi*, suggested by Micio's questions.

quod . . . putant, 'as to the fact that those boys of yours think you good-natured and jovial,' explains the following *id* which, with its infin. *fieri*, is epexegetic of the first *id*, in 986. Cf. n. on 162.

987. **ex uera uita**, 'from a well-regulated life.' *uerus* in the sense of *rectus* is common, especially in Livy, as *e.g.* 2. 48. 2; 3. 40. 11; 32. 33. 4; 39. 27. 3.

adeo: see on 629.

ex aequo et bono: *i.e.* in your conduct.

988. 'But from a tendency to flatter, to be indulgent and to be unduly bountiful.'

et: see on 319.

989. Addressed to Aeschinus, but meant also for Ctesipho.

990. 'Because I do not humour you in every particular precisely, right or wrong.'

iusta iniusta: *prouerbiales sunt huiusmodi elocutiones 'fanda nefanda,' 'digna indigna,' 'uelis nolis.'* (Donatus.)

omnia: acc. of specification, *uobis* being understood with *obsequor*; cf. Plaut. Asin. 76 *id ego percupio obsequi gnato meo.* See on 978.

991. **missa facio**, 'I have done with it all,' 'I wash my

hands of it,' *i.e.* I shall not interfere with your evil ways. See on 906 and 849. Cf. Andr. 833 *nos missos face,* Eun. 90 *missa istaec face.*

992. **id** anticipates the infinitives in 994.

993. **magis**: preferred to *nimis,* for the sake of contrast with *minus.*

inpense, 'eagerly,' 'passionately'; cf. Eun. 413 *inpense inuidere.*

994. **reprehendere,** 'reprove.'

secundare in loco, 'favour at the proper times'; see App.

995. **ecce me, qui id faciam uobis,** 'behold me, at your service'; cf. Plaut. Mil. 663 *opusne erit tibi aduocato tristi, iracundo? ecce me.*

996. **plus,** 'better.'

quid facto opus sit: a mixture of *quid opus sit fieri* and *quo facto opus sit;* see on 335, 342; A. 292. b. note.

de fratre quid fiet, 'what will be done with (happen to) my brother?' The abl. without *de,* in this construction, is more usual; cf. Plaut. Capt. 952 *uolo erogitare, meo minore quid sit factum filio;* Cic. ad Fam. 14. 4. 3 *quid Tulliola mea fiet?* The dat. is employed if the person is regarded as the indirect object, as in Bacch. 360 *quid mihi fiet postea?* Hor. Sat. 1. 1. 63 *quid facias illi?* See on 611.

997. **habeat**: sc. *psaltriam.*

in istac finem faciat: *i.e.* she shall be the last. Demea's threat (842 sq.) is not carried out.

Cantor: a singer who sang certain lyrical pieces called *cantica.* See Introd. p. xl. sq. The *cantor* was attended by a *tibicen* who played the music, while the actor merely rendered the character in pantomime. At the close of the play the *cantor* came forward and said *plaudite;* cf. Hor. A. P. 155 *donec cantor 'uos plaudite' dicat.* In all of Terence's plays the best MSS. mark the Cantor by Ω, that is the person who speaks last. The other actors also were often denoted, not by initial letters, but by Greek capitals, as *e.g.* in the Bembine MS. throughout. See Wilkins' note on Hor. A. P. 155; Dziatzko, Introd. to Phorm. p. 31, and note on 1055.

CRITICAL APPENDIX

The texts of the Didascalia and Periocha, and the list of Personae, are taken without alteration from Dziatzko's edition of the text of Terence (1884) and are discussed in the Notes.

3. That a verse has fallen out after 3 has been shown by Umpfenbach. Dziatzko suggests *Clamantes suppilasse eum ueterem fabulam.*

4. The reading of the MSS., Bentley, Wagner. To avoid *erĭt* Ritschl (after Bothe) substitutes *et*, but Fleckeisen omits *eritis* and reads *sese* for *se.*

10. Ritschl (*In Vit. Ter. Com.* 505 *adn.*) is offended by the fact that *eum*, which he regards as repeated for emphasis, is all but lost through the scansion. Accordingly he proposes to read *eum locum hic*, or *eum nunc hic* (cf. *Opusc.* ii. 685). Wagner reads *hīc eum sumpsit sibi.* On the other hand cf. the undoubtedly genuine verse, Ad. 742.

16. **Hunc**: Ritschl (*In Vit. Ter. Com.* 30. 505), Wagner, in place of *Eum* of the MSS. The Prologue elsewhere uses *hic* to designate the poet, and the verse is cited with *hunc* in the *Vita Terenti* of Suetonius.

24. Bentley suspected a lacuna after 24, and suggested *Bonitasque uostra adiutrix nostrae industriae.* Wagner thinks it not quite impossible that *poëtae* is a gloss of an original *uostra huius* or *huic.*

25. **augeāt**: see note. The instance is somewhat uncertain, for in the preceding lacuna there may have been a second subject, which would render the plural *augeant* necessary. If, however, *aequanimitas* was followed by a synonym in the singular, Terence may have used the singular in the predicate. Cf. 340;

Hec. 43 *otium et silentiumst;* on the contrary, Heaut. 37 *ne semper seruos currens, iratus senex, edax parasitus . . . agendi sint mihi.*

26. I have followed Dziatzko in assuming that Storax is an *aduorsitor* of Aeschinus, and that he does not appear when called. Spengel and others take Storax to be an attendant of Micio, present on the stage, though silent, and not one of the *aduorsitores.* The name does not appear in the titular heading prefixed to the scene in the MSS.

29. Ritschl (*Opusc.* iii. 797 sq.), followed by Fleckeisen, considers the first half of this verse and the second half of the next to be interpolations, and reads *si absis uspiam, Quae in te uxor dicit, euenire ea satius est, Irata.* All the MSS. however have the words.

33. Dziatzko objects to the passage *Aut tete amari* as interpolated, and suggests *Aut cum conuiuis potare atque animo obsequi,* as the way the verse may have read originally.

34. Wanting in the Bemb. The verse savours of repetition somewhat after 33, and Fleckeisen brackets it as not genuine. Its omission from A may be due to accident, however, since its first letter, *E,* is also the letter with which the following verse begins.

37. The reading of the MSS., except *ac* for which they have *aut.*

uspiam: weak, and apparently taken from 28, to fill a gap existing at a very early date. Dziatzko proposes to substitute *per tenebras,* which he places after *ceciderit* in his edition of 1881. This makes good sense. Ritschl (*Proleg.* 120), followed by Fleckeisen, emends as follows: *Aut ceciderit aliqua atque aliquid praefregerit. Vah! quemquamne hominem in animum instituere aut sibi Parare,* e.q.s.

40. The reading of the Bemb. All other MSS. give (essentially) *sed ex fratre. is adeo* | . Wagner claims, however, that *fratré* is here a spondee according to the original prosody of the abl. sing. in the third declension (see his Introd. p. xxiv., and Rhein. Mus. xxii. 117). Dziatzko, not allowing this, has inserted *est* before *meo.* Guyet, Fleckeisen, and Spengel transpose, *fratre ex meo,* which is open to the objection that *ex* should not follow its case. See Ritschl, *Opusc.* iii. 296; ii. 446.

44. Wagner and Spengel punctuate as in the text, on the ground that *contra* is always an adverb in Terence. Not so

Fleckeisen, who fails to punctuate at *omnia*, and it may be remarked that *contra* occurs as an undoubted preposition in Plaut. Pseud. 156 and Pers. 13.

56. **Audacter**: a conjecture of Otto Schubert, *Symb. ad Ter. emend.* (Weimar 1878 p. 7 sq.), approved by Spengel, and adopted by Dziatzko (1881). MSS. *aut audebit*, which Dziatzko (1884) retains between two daggers. Ritschl's emendation *Fraudare* (*Proleg.* 120) is adopted by Fleckeisen and Wagner. I have inserted *Audacter* in preference to the reading of the MSS., for the sake of the sense.

60. **clamans**: Guyet, Bentley, for *clamitans* of the MSS., Donatus, Cic. *de Inu.* 1. 19. 27 (where this passage is quoted), which is against the metre. Wagner and Spengel retain *clamitans*, but strike out *agis*.

82-3. The MSS. have *Rogas me, ubi nobis Aeschinus Siet, quid* etc., which Sloman adopts, rendering *ubi*, 'since,' for which he compares Plaut. Amph. 439 *ubi ego Sosia nolim esse, tu esto sane Sosia.* But, as Wagner says, *siet* can never stand at the commencement of a line in Terence. Ritschl's excellent conjecture (*Proleg.* 120) has been adopted by many editors, including Dziatzko, except that, in place of *Scin iam*, the latter has accepted *Sciet*, a conjecture of Conradt (*Herm.* x. 102 sq.). Dziatzko (1881) *Scies.*

87. **dissignauit**: MSS. (except A and E), Nonius, Donatus (probably). A has *designauit.* See note.

135. **ullum**: some MSS., Fleckeisen. I prefer *unum* with Umpfenbach, Wagner, Spengel, Dziatzko (1881). The latter is the reading of the Bemb. and other good MSS., and is supported by Andr. 300 *uerbum unum caue de nuptiis.*

165. The MSS. (*i.e.* AFP) have *iusiurandum dabitur te esse Indignum iniuria hac.* This makes 165 a trochaic Octonarius, and 166 an iambic Octonarius. As this arrangement of metres is in violation of the laws of rhythmical change noted here by Bentley and confirmed by Frid. Schlee, *De vers. in cant. Ter. consecutione* (Berlin 1879) p. 34 sq., Dziatzko adopts Fleckeisen's transposition, recommended by Richter and accepted by Wagner.

168. The Bemb. omits *tu.* The other MSS. have *iam nunc tu* (DG: *nunc tu iam*). Sa. *At enim.* The metre requires either *tu* or *at.* *At* was omitted by Donatus and Priscian. Dziatzko (1881) *iam nunc tu.* Sa. *Enim.* The text is supported by Umpfenbach and Spengel.

173. **O indignum facinus**: Fleckeisen, Spengel. The Bemb. has *O facinus indignum*; the other MSS. *O miserum facinus.*

Nisi caues, geminabit: Fleckeisen's transposition. MSS. *Geminabit nisi caues*, which does not scan without the assumption of a monosyllabic pronunciation for *caues = caus.*

188. **fateor** stands before *pernicies* in the MSS. The text gives Fleckeisen's arrangement whereby the metrical irregularity of a choriambus at the close of the first half of the verse is avoided.

206. **occeperis**: Donatus. MSS. *inceperis. Incipio* is intransitive elsewhere in Terence, or is followed only by an acc. of a neut. pron. (Dz.) *occeperis* is supported by the parallel passage, Andr. 79; see note.

218. The MSS. have *atque* at the end of 217. Fleckeisen places *Atque* at the beginning of 218 and writes *adulescenti morigerasses.* Dziatzko (1881) adopts this emendation, but now returns to the reading of the MSS., omitting *atque*, however, with Wagner, Spengel, and others.

223-4. **quasi . . . obsequare.** The generally accepted explanation of these words, given in the notes, is not admitted by Bentley or Bothe. This has led Dziatzko to interpret them differently, and to suspect the genuineness of *obsequare.* According to Dz., *animum* is Sannio's mind as expressed in 222; *quasi iam usquam*, etc., means '(you talk) as if already you had twenty minae guaranteed to you somewhere,' *i.e.* as if you were sure of your money, and *obsequare* is probably a gloss for which *obnitare*, or some other verb suggestive of Sannio's opposition to the conduct of Aeschinus and Syrus, may well be substituted. The whole would then signify: I am acquainted with your view of the matter, viz., that you prefer to have the sum in hand, whatever the apparent gain to be derived from humouring the young man (Aeschinus) may be, but you act as if the money were already in your possession, in contending with him as you do. Cf. n. on 223.

249. **reddatur**: the Bemb. Other MSS. *reddat.* Cf. 279.

262. **Qui quom omnia.** The Bemb. has QVIIGNOMINIA, from which *Quin omnia* was made, the reading of C, P, and Donatus, and adopted by Bentley and many other editors. Other MSS. *Qui omnia* (according to Umpfenbach). Fleckeisen, Wagner, Umpfenbach, *Qui ignominias.* But *ignominias* is too

strong, in the judgment of Dziatzko, whose conjecture (the reading of the text) perhaps comes nearest the reading of A[1].

putauit. MSS. *putarit.*

263. **laborem.** MSS. *amorem*, supported by Periocha, 6. But *laborem* is given by Nonius p. 305, and by a Leipzig MS. (Brugman, Jahrb. 1876, p. 420), and is adopted by Fleckeisen, Umpfenbach, Spengel.

264. **pote**: Donatus, Umpfenbach; cf. Phorm. 535. Fleckeisen and Wagner *potis*. The Bemb. *potest.*

272. MSS. *nos paene sero scisse et paene in eum locum Redisse*; accepted by Spengel and Sloman. The first *paene*, however, has little meaning, and its genuineness may be questioned (with Guyet, Wagner, Dziatzko).

rescisse: after Fleckeisen.

rem (Bentley) obviates the necessity of making *Redisse* impersonal. It is inserted by Bentley and Fleckeisen before *locum.*

278-9. **Non tam quidem, Quam uis**: Madvig's conjecture (*Adversaria Crit.* ii. 20) for *Ne tam quidem: Quamuis* of the MSS., which is commonly explained as said δεικτικῶς = 'not even so much,' *i.e.* 'not at all,' while *Quamuis* is wholly unsatisfactory. Donatus appears to have read *Quam uis*, since he explains, *in quantum uis.*

287. **hilarem**: MSS. Dziatzko (1881) has *hilare* (adv. from *hilarus*). Terence nowhere else uses *hilaris.*

289. Most MSS. (not A) assign *modo . . . primulum* to Sostrata. So Dziatzko (1881) and most other commentators; the asyndeton favours this distribution. On the other hand, the words express too little apprehension to suit an anxious mother, but are appropriately uttered by the nurse.

297. **ingenio**: Bentley's conjecture for *genere* of the MSS., adopted by Fleckeisen, Wagner, and others, on the ground that Terence would not have written *genere* in such close proximity to *familia.* Spengel and Sloman retain *genere.*

309. **loquitur**: the Bemb. Other MSS. *loquatur*. See note.

313. Interpolated; so Guyet followed by Dziatzko. Fleckeisen and others have added *meo* before *modo*, for the sake of the metre (iambic Octonarius). Wagner proposes *modo, probe*, taking *modo* with *dum.* The verse is unsatisfactory in meaning

as it stands, and can only be forced with difficulty into correspondence with what precedes and follows.

316. **sublimen.** The MSS. here and in Andr. 861 (cf. Spengel's note) have *sublimem*, but *sublimen* is better authenticated in Plautus, and is thought by Ritschl to be the only correct form. See Ritschl, Rhein. Mus. 1850, p. 556; *Opusc.* ii. 462 sq.; O. Ribbeck, Jahrb. 1858, p. 184 sq. R. Klotz, in his *Excurs.* on Andr. 861, is alone in defence of *sublimem.*

325. **fit**: Dziatzko (for *sit* of the MSS. and editions), to avoid the subjunctive after *Eloquere*—an unnecessary alteration, I think.

334. **sibi**: Conradt (Metr. Comp. p. 119). See Dziatzko's *Adn. Crit.* (1884). Cf. note.

350. **cedo**: Bentley, for *accedo* of the MSS., which is against the metre.

dicis: Dziatzko, from Priscian (ii. 85 H.), as preferable to *dicas* of the MSS., after *cedo ut.* Wagner believes Terence wrote *cedo ut melius dicis,* though he retains *dicas* in his text. Cf. Andr. 738 *ut tu plus uides.*

potest: Donatus, Fleckeisen, Umpfenbach, Spengel. The MSS. vary, in this expression, between *potest* and *potes*, but the third person is generally to be preferred. See note.

353. **Propere**: Bentley, Fleckeisen. MSS. *Propera* which Wagner and Spengel retain—rightly, I think.

375. The MSS. have *atque* at the end of this verse (A has it at the beginning of 376). It is probably a gloss and is generally omitted. Cf. crit. n. on 218.

380. The name *Stephanio* is omitted from the scene-heading in the MSS., although it has as much right there as that of *Dromo* (376), whose name is added to those of Demea and Syrus in the Cod. Bemb.

390. **Haecin**: Fleckeisen, Wagner, Spengel, for *haecine* of the MSS. The comic writers, says Dziatzko, avoid the use of a dactylic word with dactylic verse accent. See Lachmann *in Lucr.* ii. 719.

395. **num**: inserted by Fleckeisen and Wagner, with Klette (*Exerc. Terent.* [Bonn 1855] p. 20 sq.). MSS. (except A) *tu;* in DG after *uero*, in the rest after *illum.* Spengel thinks *tu* cannot well be spared. So he places it before *sineres*, and compares 107.

421. **ei**: Fleckeisen. Older editions and Umpfenbach *hi*.

448. **Quod narras**: Fleckeisen. MSS., Wagner, Umpfenbach, Spengel *Quid narras;* so also Donatus who explains, *mirantis est, non interrogantis.* But *Quid narras* should follow immediately upon the close of the preceding narrative (whether that be real or imaginary); cf. Andr. 461, Phorm. 136.

468. **An quicquam**: MSS., Donatus. The Bemb. has ANQVID, with *quam* added by a later hand. Accordingly Fleckeisen reads *An quid est.* But the syntax requires *quisquam* not *aliquis.* Cf. Heaut. 81; Phorm. 279, 1009; Hec. 209, 293.

490. **uos ius**: MSS., except ACD which give *uos uis* (sc. *legum.* Donatus). The latter is adopted by Umpfenbach, Spengel, Sloman, and Dziatzko (1881)—rightly, I think.

514. **is**: Fleckeisen, Umpfenbach. Guyet and Bentley, followed by Wagner and others, *si* [*ita*] *est.* Spengel *sic.* The line requires to be filled up.

525. **eum**: inserted by Dziatzko, to help out the reference to *pater* (Demea)—unnecessarily, it would seem.

527. **hoc te**: Fleckeisen, Wagner, Umpfenbach, with Krauss (Rhein. Mus. viii. 559). The MSS. (except A) read *quem ego hodie,* but to pass from indirect to direct speech when the clauses are connected by a relative is clearly wrong. The Bemb. has EGOKODIETOTO, whence *ego hodie toto* (Spengel and others) which is satisfactory, though *uidi* lacks an object—a want which the emendation of Krauss supplies.

535. MSS. *Laudarier te audit lubenter.* Conradt (*Herm.* x. 104) points out that this old form of the infinitive can stand only at the end of, or before a definite pause in, the verse. Accordingly he proposes *Audit laudari te lubenter.* He suggests also (Metr. Comp. p. 112) *Laudari te lubenter audit* which Dziatzko adopts. Spengel's conjecture *Laudari per te audit lubenter* has the merit of keeping closest to the MSS., while *per . . . lubenter* (tmesis) may be supported by many parallels. See n. on 393.

538. **Is**: not in the MSS., but inserted by Bentley and Fleckeisen on metrical grounds.

540. The MSS. have *primum* before *fratrem.* Dziatzko, following G. Hermann (Philol. iii. 465), takes it to be a gloss

(perhaps from 345), and omits it for the sake of the metre, with Umpfenbach.

573. **hac**: found only in D, as a correction, but rightly adopted in place of *hanc* of the other MSS. and Donatus. See Dziatzko's crit. note.

575. The Bemb. has *hac praecipitato*, but omits *te*, which is found in the other MSS. Usener accordingly proposes *hace* (Jahrb. 1873, p. 398), on the ground that *praecipitare* is intransitive in early Latin. *te* is retained by Fleckeisen, Wagner, Spengel, and others, but Donatus appears to have omitted it.

590. **adibo**: Fleckeisen, Wagner, Spengel; but Dziatzko (1881), Umpfenbach with AD^2G, *abibo*—rightly, I think; cf. 678 *abeamus*.

597. **esse**: Madvig (*Adv. Crit.* ii. 21) in place of *in* of the MSS.

600. Bentley writes *Suspicionem hanc propter fratrem esse: eius esse illam psaltriam.* Fleckeisen assumes a gap after this verse, to fill which Wagner proposes *Ab Aeschino raptam esse, fratrem quo adiuuaret clanculum.* See note.

601. Dziatzko regards this verse as interpolated, on account of the repetition of *Bene facis* in 604. But, as Sloman says, the repetition may have been a mere oversight.

602-4. Dziatzko thinks that these three verses (or at least 602-3 as far as *functus*) were already suspected in ancient times. They are substantially repeated in 605-9, and defects in them are not lacking. The MSS. have *tuo officio*, the only instance in Terence of the abl. with *fungor*, for which Fleckeisen and Wagner substitute *tuom officium;* and the change of tense from the simple fut. *releuabis* in 602 to the fut. perf. *fueris functus* in 603 led Bentley (and Fleckeisen) to read *releuaris* (=*releuaueris*), an alteration thought by Dziatzko to be unnecessary. See note.

607. **ludier**: Bentley's conjecture for *claudier* of the Bemb. Other MSS. *neglegi*, which is clearly an interpolation. Dziatzko says *claudier* is against the sense, and perhaps an intrusion from Andr. 573; but Sloman seems to me to be right in supporting it as = 'hindered,' 'baulked of one's rights.'

660. **uidetur**: the Bemb., Umpfenbach. Other MSS., Fleckeisen, Spengel *uidentur*.

poscere: Bothe, for *postea* (*post ea*) of the MSS. and Donatus.

Dziatzko suggests *poscier*, if *uidentur* be adopted, as nearer than *poscere* to *postea*.

668. **praesenti**: MSS., Umpfenbach, Spengel. Bentley *praesentem*, followed by most of the later commentators. See note.

673. **huc**: MSS. But Donatus has *hinc*, and so Bentley, Fleckeisen, Wagner, Spengel, and others. *Prouerbialiter* '*hinc illinc*,' says Don., but *hinc* here would lead us to expect *aliquis cognatus* or the plur. *cognati*.

696. Dziatzko feels the want of a definite reference to Pamphila. But to retain *hanc*, of the MSS., after *uxorem* is to render necessary a change of order, = *Bono, inquam, animo es* (so Fleckeisen, Wagner, and others).

703. The order of the Bemb. Five Calliopian MSS. read *abiit, periit, nauem ascendit.* DG *Nauem ascendit, abiit, periit.*

711. BCFP *Ne inprudens forte.* Other MSS. *Ne forte inprudens.* Bentley placed *forte* after *faciam*, an arrangement defended by Conradt (Metr. Comp. p. 25).

712. **sim**: Guyet, Bentley, for *siem* of the MSS. The verse thus becomes iambic Septenarius, like the previous one. But *siem* should be retained, I think. It is attested by Arusianus Messius p. 247, and an iambic Octonarius here helps the transition to the following iambic Senarii.

716. MSS. *illic fabrica ulla.* Fleckeisen omits *ulla.* Umpfenbach *fabrica illi ulla.* Wagner (after Klette) *illi ulla fabrica.*

722. **Noua**: assigned to Micio (= *Ecce autem noua!*), against the MSS., by Bothe, and after him by Fleckeisen, Wagner, Spengel, and others, on the ground that in Demea's mouth the word sounds weak after so strong an expression as *alia flagitia* . . . *ingentia.* But Dziatzko rightly finds in *Noua, Capitalia* only a suitable variation upon this expression.

749. The Bemb. has *Ita me di bene ament*, and, with DG, *ego tuam* (other MSS. *tuam ego*). Most recent editors omit *bene* which might be retained if *ego* were dropped.

766. **prodeambulare.** Wagner writes *prodambulare* (i.e. *pro* + *ambulare*) which Spengel adopts (cf. Langen, Beitr. z. Kr. d. Plaut., 206). This appears forced, however, for *ambulare* fails to describe the easy, comfortable gait (see 713; Hec. 435, 815; Phorm. 936) which is appropriate under the circumstances. See note.

771. **Exemplo**: Bentley's conjecture for *exempla* of the Bemb. Other MSS. *exemplum*.

791. **scilicet**: Fleckeisen, Wagner with some MS. authority. *ilicet* is the reading of the Bemb., Donatus, Servius on Aen. 2. 424. The latter was a formula of dismissal (=*ire licet;* cf. Eun. 347, Heaut. 974, Phorm. 208, etc.), and this use renders it, in Dziatzko's judgment, unsuited to this passage. But *ilicet* was used as an interjection expressive of sudden despair or dismay (= 'all is lost,' 'the game is up,' 'the devil is loose,' etc.) as Spengel shows, and thus is well suited to the context, if separated by a period or colon from *clamat*.

820. **amborum**: the Bemb., Wagner, Spengel. Other MSS., Fleckeisen, Umpfenbach, Dziatzko (1881) *ipsorum*, which is undoubtedly more forcible as it emphasises the contrast between the property of the young men and their moral training. Yet this consideration alone seems scarcely sufficient to justify a departure from the certain reading of the Bembine Codex.

827. **eos**: MSS. (except A), Fleckeisen, Wagner, Umpfenbach. The pronoun contributes not a little, says Wagner, to the clearness of the sentence, and may have been overlooked by the scribe, since the same combination of letters occurs also in VIDEOSAPERE.

828. **seiris.** The MSS. have *scire est* (the Bemb. *et* instead of *est*) which Spengel explains as=ἔστι γνῶναι. To avoid the Graecism Dziatzko adopts *siris*, the conjecture of Madvig (*Adv. Crit.* ii. 22), changing it to *sciris* which approaches the MSS. more closely. See note. See also Lachmann *in Lucr.* 5. 533. The latter shows that *scire est* does not belong to early Latin, and that here and in Heaut. 192 the true readings are *scires* and *crederes* respectively. Dziatzko objects to *scires* on the ground that the imperfect tense does not suit the passage; but Fleckeisen, Wagner, and Umpfenbach are right, I think, in adopting it.

857. **scisse**: the Bemb., Umpfenbach, Spengel; cf. Andr. 239. Other MSS., Fleckeisen, Wagner *scire*.

879. **fieri**: the Bemb., Umpfenbach, Spengel (with Klette). Other MSS., Donatus, Fleckeisen, Wagner *pendi*.

914. The last verse now legible in the Codex Bembinus.

946. The text follows the MSS. closely. But *confit*, for which all MSS. have *fit*, rests on the authority of Donatus, and is required by the metre. For the distribution of the words

among the speakers, in this and the verse following, see Dziatzko's critical note.

947. **hic** is due to Bentley, who places it before *est*. MSS. *Hegio est his* (BC *is*) *cognatus*, which presents an impossible hiatus. The metre is satisfied through the transposition = *Hegio cognatus his est;* so Fleckeisen, Wagner, Spengel, Dziatzko (1881).

955. **et** before *dictumst* is taken from DG, the best MSS. for this part of the Adelphoe. See crit. note on 914.

956. **istic.** MSS. *istuc;* but *quid istic?* is a common expression. Dziatzko (*Adn. Crit.* 1884) proposes to write *Et ego, Micio* at the end of this verse, and *Frater* at the beginning of 957.

981. **reddet**, not *dabo*, is understood after *uilius*, for the following remarks of Aeschinus and Syrus show that Micio entertains a doubt of the slave's trustworthiness. Moreover *reddet* is the word that has just been used. Cf. note.

985. **prolubium**: supported (against the very early variant *proluuium* = 'extravagance') by a passage in Caecilius, from which this verse is believed to be adapted, *Quod prolubium, quae uoluptas, quae te lactat largitas?* (*Scen. Rom. Poes. Frag.* ed. Ribbeck², p. 42; Caecil. v. 91).

994. **secundare**: Donatus, Umpfenbach, Spengel. The MSS. have *obsecundare*, and so Bothe, Fleckeisen, Wagner, who omit *me* with Bentley. The omission strengthens the climax *Ecce me*, but leaves the infinitives without a subject when one seems to be needed. Moreover *secundare* ('aid,' 'prosper') gives better sense here than *obsecundare* ('humour'), for the latter has already been suggested in 991. Cf. note.

APPENDIX II

I HAVE followed Dziatzko in the scene-setting (Introd. to Act I. Sc. 1). See his *Einleitung* to this play, pp. 12-13. But Dziatzko here departs somewhat from the best authenticated arrangement of the Greek stage, in accordance with which both the harbour and the city (forum) lay to the right, the country to the left, of the spectators. Cf. Pollux 4. 126 ἡ μὲν δεξιὰ (περίακτος, *i.e.* from the point of view of the actors, not the spectators) τὰ ἔξω πόλεως δηλοῦσα, ἡ δ᾽ ἑτέρα τὰ ἐκ πόλεως, μάλιστα τὰ ἐκ λιμένος; and Vitruv. 5. 6 *secundum ea loca uersurae sunt procurrentes, quae efficiunt una a foro* (ἐκ πόλεως), *altera a peregre aditus in scaenam.* See G. Oehmichen, 'Das Bühnenwesen d. Griech. u. Röm.' § 53. 4, in I. v. Müller's *Handbuch d. klass. Altertumswissenschaft*, v.; Haigh, *Attic Theatre*, p. 176.

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THE END.

Printed by R. & R. CLARK, *Edinburgh.*